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Edited by A. WALTER KRAMER
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M. T. N. A. GATHERS AT STIMULATING CONVENTION

Philadelphia Scene of Session
Which Brings Talks by Many
Authorities and Notable
Musical Programs

Moore Is New Head

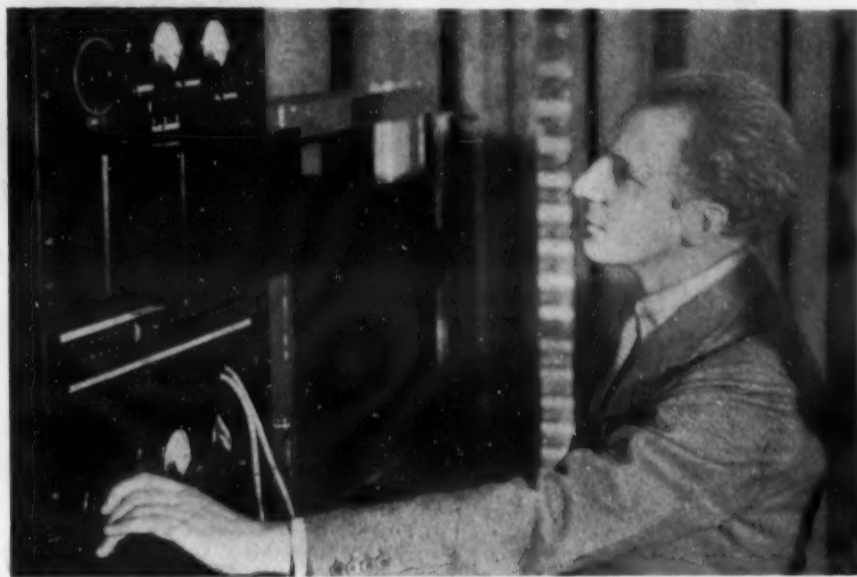
Joint Meetings With N.A.S.M.
Provide Lively Discussion of
Pertinent Topics in Field of
Education—Chicago Next
Convention City

PHILADELPHIA, Jan. 1. — The Music Teachers National Association made one of its infrequent eastward convention trips for its fifty-seventh annual meeting and a successful gathering from both the social and professional points of view began Dec. 28 and concluded yesterday, with the Bellevue-Stratford as the headquarters for both the general and special sessions. The last Philadelphia convention was about a dozen years ago. Approximately a thousand delegates and their friends attended the main events held in the big ballroom of the Bellevue, and the various concerts, recitals, luncheons, forums and conferences on specially assigned topics held in the Palm Garden, Junior Ballroom, North Garden, and Pink Room, the Philadelphia Orchestra concert at the Academy of Music, the notable choral and organ festival at Irvine Auditorium of the University of Pennsylvania, and the trips of inspection to the Victor RCA plant in Camden and to the Presser Home for Retired Musicians in Germantown, for a buffet supper, arranged by Dr. James Francis Cooke, editor of *The Etude* and president of the Presser Foundation.

The general sessions had the president, Frederic B. Stiven, of the University of Illinois and the vice-president, Edith Lucille Robbins, of Lincoln, Neb., as chairmen, and the various professional forums, had such well known members of the music teaching profession as Edwin Hughes (piano), William S. Brady (voice) both of New York; George L. Lindsay, director of music in the Philadelphia schools (orchestra), and Frederick S. Converse, of the New England Conservatory of Music, Boston (theory), as chairmen. The organ and choral forum was presided over by Harry Clay Banks, Jr., organist of Girard College, Philadelphia, and dean of the Pennsylvania Chapter of the American Guild of Organists as chairman, and the toastmaster of the banquet was Rudolph Ganz, president of the Chicago Musical College.

In conjunction with the MTNA meet-

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Leopold Stokowski Turns to Research. This Picture Was Taken During a Demonstration of the Bell Telephone "Remote Control of Tone"

STOKOWSKI RETIRES, ORMANDY SUCCEEDS HIM IN PHILADELPHIA

Declining New Contract, Though Remaining Available for 20
Concerts, Noted Conductor Now Plans Research Work—Min-
neapolis Leader Is Engaged for Three Years

PHILADELPHIA, Jan. 2.

LEOPOLD STOKOWSKI, conductor of the Philadelphia Orchestra, declined a new three-year contract, proffered recently by the Philadelphia Orchestra Association, in order to devote himself to "research work" in music, according to a joint statement of the board of directors of the association and Mr. Stokowski made public today by Alfred Reginald Allen, orchestra manager.

At the same time it was disclosed that Eugene Ormandy, conductor of the Minneapolis Symphony, has accepted a bid to take the retiring conductor's place, and that he will conduct about two-thirds of the 1936-37 season. Mr. Stokowski has agreed to take the baton for approximately twenty concerts during the season and as many more as his research work will permit.

Mr. Stokowski, who has been in charge of the Philadelphia forces for twenty-three years, would make no comment on his new activity, but it is believed that he will engage in laboratory experimentation in the science of sound as it applies to music and its reproduction.

Known as Guest Conductor

Thirty-five years old, and conductor for the last four years of the Minneapolis Symphony, Mr. Ormandy is known to Philadelphia audiences through his frequent appearances as guest conductor here at both the Academy of Music and Robin Hood Dell. He was released from his uncompleted Minne-

neapolis contract to take the Philadelphia position for which he is engaged for three years. Mr. Ormandy was born in Budapest and came to the United States in 1921.

A portion of the Philadelphia Orchestra Association's statement follows: "A three-year contract was recently offered to Mr. Stokowski by the board of directors. In his reply he wrote in part: 'For a long time I have been contemplating research which I hope may be of benefit to the orchestra. Because of this research, I deeply regret that I shall not be able to accept your kind offer of a new three-year contract.'

"However, Mr. Stokowski expressed his wish to make himself free to conduct the Philadelphia Orchestra for a period next season, and to cooperate to the fullest extent with any conductor chosen by the board of directors. Mr. Eugene Ormandy was the unanimous selection of members of the board who met on Monday, Dec. 30.

Minneapolis Waives Contract

"The directors of the Minneapolis Orchestra have generously released Mr. Ormandy from his contract for this purpose.

"The board of directors of the Philadelphia Orchestra sympathetically recognizes the desire of Mr. Stokowski to devote further time to research, therefore the board has planned for next season that Mr. Stokowski will conduct about twenty concerts and Mr. Ormandy approximately two-thirds of the season.

"For the subsequent two seasons of Mr. Ormandy's three-year contract with the Philadelphia Orchestra, it is hoped that Mr. Stokowski will find time to conduct as many concerts as his research work will permit."

TWELVE DEBUTS IN METROPOLITAN FORTNIGHT

Kullman, Oelheim, Baromeo,
Symons, Huehn, Fisher and
Burke Are New American
Singers Introduced

Ponselle as 'Carmen'

Lawrence, Wettergren, Morelli,
Raidich and Habich Among
Newcomers—Mason Returns—
Meisle, Tibbett, Thomas and
Althouse in New Roles

DEPENDING more for interest upon roster than upon repertoire, the Metropolitan Opera completed its first fortnight with an unusual number of debuts—a dozen—and several instances of new roles for familiar singers. The revival of 'Carmen' on Dec. 27 with Rosa Ponselle in the title role brought the only repertoire novelty. Aside from the opening night's 'La Traviata,' new scenic investiture was seen only in 'Die Walküre,' both mountings being by Jonel Jorgulesco.

One or more debuts at every performance during the first week and several during the second formed the ambitious schedule of Edward Johnson, general manager. 'Die Walküre' on Dec. 18, brought Marjorie Lawrence, Australian soprano, to her first appearance in this country, as Brünnhilde, and gave Charlotte Symons her first opportunity as one of the Valkyries. This performance also marked Kathryn Meisle's first assumption in New York of the role of Fricka. The next night's 'Faust' had Charles Kullman, American tenor, in the title role and also provided a debut for Helen Oelheim, another American, as Siebel. Edith Mason's return to the company, as Marguerite, was another highlight, and Hubert Raidich, Belgian bass, made his debut as Wagner.

The American Ballet, which has been seen previously only in the 'Traviata' and 'Faust' divertissements, had half a bill to itself on Dec. 30, giving 'Reminiscence,' one of the favored ballets in its independent season last spring. Sharing the limelight was 'Hänsel und Gretel,' in which the cast was familiar except for the first appearance of Eduard Habich, who took the part of Peter, and Doris Doe sang her first Gertrude.

Gertrud Wettergren, Swedish contralto, was the new Amneris in the 'Aida' that evening, which also signaled the debut of Chase Baromeo, American bass, as Ramfis, and John Charles Thomas's first Amonasro in New York. Julius Huehn, American baritone, made his initial appearance as the Herald in 'Lohengrin' at

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PUBLIC LIBRARY
DETROIT

Chicago Welcomes Novelties on Programs by Symphony Under Stock

Malipiero's Symphony 'Four Seasons' Given Premiere—Weicher Plays Bruch Concerto—Haubiel's Prize Work 'Rittrati' Given First Performance—Lhevinne Is Soloist in Chopin Concerto

CHICAGO, Jan. 5.

G. FRANCESCO MALIPIERO'S Symphony (In Four Tempi, as the Four Seasons) received its Chicago premiere by the Chicago Symphony under Frederick Stock at the concerts of Dec. 26 and 27. John Weicher, assistant concertmaster, was the soloist in the following program:

'Pastorale,' from the 'Christmas' Oratorio
Bach
Symphony, 'Four Seasons'.....Malipiero
(First time in Chicago)
Symphony No. 4 in B Flat, Op. 60
Beethoven
Concerto No. 3 in D Minor, Op. 58...Bruch
Mr. Weicher
'La Valse'.....Ravel

It might conceivably be said that Malipiero had much the same idea in mind when he wrote his 'Four Seasons' that Beethoven had when he penned his Fourth: to make music that was bright, happy and gay, with little thought of ulterior motive or hidden meaning. That Malipiero succeeded may be granted, but in this instance such impression as his music may have left with the auditor was unfortunately, overshadowed by Mr. Stock's superb reading of the Beethoven, which immediately vanquished the modern on his own ground. There could be no question as to which work gave the audience the greater pleasure. The end may have justified the means, but whether the contrast was intentional or not, program making of this sort can never really advance the cause of the contemporary composer.

Mr. Weicher's success with the almost unknown third concerto of Bruch suggests that the monotony of most violin programs is possibly due less to the meagreness of the repertoire than to the inertia of violinists. Bruch's Third is a musically interesting work, with abundant opportunity for soloistic display. Mr. Weicher, who stepped from his place in the orchestra for his fifth solo appearance at the regular concerts of the organization, played it in broad, authoritative style, with solid musicianship of the most satisfying type.

Sibelius Birthday Recognized

The seventieth birthday of Jan Sibelius was recognized at the concerts of Dec. 12 and 13 by the inclusion of two of his compositions. Josef Lhevinne was the soloist:

Overture, 'Karelia,' Op. 10.....Sibelius
Symphony No. 1 in E Minor, Op. 39
'Rittrati' ('Portraits'): 'Fantastico'; 'Idyllico'; 'Diabolico'.....Haubiel
(First time)
Concerto, No. 2, in F Minor, Op. 21...Chopin
Mr. Lhevinne

Sibelius's First Symphony is evidently Mr. Stock's favorite, for aside from the Fourth, it is the only one of the series which appears on his programs. Chicago's knowledge of the Finnish master's music is therefore limited, though it was increased at this time by the pleasant but not overly important 'Karelia' Overture. The symphony was played with affection and intensity.

The novelty was Charles Haubiel's

'Rittrati,' three short sketches which won second prize in the contest for a symphonic work sponsored by Swift and Company last season. Mr. Haubiel's music excited no great feeling either pro or con. The sketches lived up to their descriptive titles; they are well and concisely written. But one cannot admit that the composer has said very much of import, nor disclosed much of individuality in the process.

Mr. Lhevinne played Chopin's F Minor concerto with the smoothness and scrupulous craftsmanship which are the characteristics of his art. He kept the romantic work in a restrained and miniature frame from which all excess and exaggeration had been carefully planed away. It was classic Chopin. The public was delighted and declined to depart until the artist had added several encores.

A Pre-Christmas Program

For his pre-Christmas program of Dec. 19 and 20, Mr. Stock mingled the light and the serious in pleasant contrast:

'Dance of the Angels,' from 'La Vita Nuova,' Op. 9.....Wolf-Ferrari
'Dance of the Happy Spirits,' from 'Orfeo ed Euridice,'.....Gluck
(Flute Obligato by Ernest Liegl)
Symphony No. 6 in E Flat Minor, Op. 23.....Mikovsky
'Minutes Symphoniques,' Op. 36...Dohnányi
Finale from Act III, 'Siegfried'....Wagner
(Arranged by Stock)

Mikovsky's Sixth Symphony displays signs of durable qualities apparent in but few contemporary works. The scheme and drama of the work do not pale with repeated hearings. Mr. Stock has delved deeply into its essential meaning and sets it forth as a pageant of strife, struggle and despair, which the revolutionary suggestions of the finale only momentarily disperse.

Dohnányi's engaging trifles, called 'Minutes Symphoniques,' had had their premiere some weeks previously at a Tuesday concert, and were again found to be enjoyable, if unpretentious. Gluck's immortal air is always superbly played by Mr. Liegl, a fact which justifies its inclusion on any program. Wolf-Ferrari's 'Dance of the Angels' has no such justification. In fact, it would be interesting to know by what process of taste or reasoning it appears so regularly on these programs. The Siegfried excerpt, on the other hand, is endlessly welcome, especially when played with the verve and breadth of this occasion.

A many-itemed list regaled the Tuesday subscribers on Dec. 24 as a sort of overflowing Christmas stocking:

'Pastorale' from the 'Christmas' Oratorio.....Bach
Concerto Grosso, No. 8, Op. 6.....Corelli
Concerto Grosso, for Three Flutes, Harp and Orchestra.....Van Vactor
Prelude and 'Dream Pantomime,' from 'Hänsel und Gretel'.....Humperdinck
'Hänsel und Gretel'.....Humperdinck
'Hänsel und Gretel'.....Humperdinck
Variations on a Theme by Haydn, Op. 36a
Brahms
'Capriccio Espagnol'.....Rimsky-Korsakoff

No cases of musical indigestion were reported from this mixed but easily assimilated repast. Most noteworthy was the repetition of David Van Vactor's engaging and soundly written Concerto Grosso, first heard last year on Mr. Stock's all-American program. Young Mr. Van Vactor, a flutist in the orchestra, writes with freshness and originality, but grounds his work firmly in a classical style.

ALBERT GOLDBERG

Mrs. Bok Decorated by Austrian Minister with Order of Knight's Cross



©Harris and Ewing
Edgar L. G. Prochnik, the Austrian Minister, Presents Mrs. Mary Louise Curtis Bok With an Honor From His Government—Austria

The Knight's Cross, First Class, Austrian Order of Merit, was conferred upon Mary Louise Curtis Bok, founder and President of the Curtis Institute of Music, by the Austrian minister to the United States, Edgar L. G. Prochnik, on behalf of the President of Austria on Dec. 30 at the Austrian legation in Washington. Mme. Prochnik gave a luncheon at the legation in Mrs. Bok's honor.

Mrs. Bok was decorated with the order of Polonia Restituta by the Polish government in 1931. In 1932 the University of Pennsylvania conferred upon her the honorary degree of Doctor of Humane Letters, and in 1934 she received the doctor's degree in music from William's College. She also was the Philadelphia woman to receive the Gimbel Award last winter.

'FIDELIO' FOR FLAGSTAD; 'NORMA' FOR GIANNINI

Plans Changed for Casting of Metropolitan Revival of Bellini Work in February

That the title role of Bellini's 'Norma' announced for revival this season at the Metropolitan will be sung by Dusolina Giannini and not by Kirsten Flagstad, and that the Norse soprano will sing the name part in Beethoven's 'Fidelio' instead, was made known last week by General Manager Edward Johnston.

The Bellini work has not been given in the Metropolitan since the season of 1931-1932 when Rosa Ponselle appeared as the Druid priestess. The announcement made this fall that Mme. Flagstad would sing the part in the revival, was received with enthusiasm. Her duties at the opera house have been so heavy that perfecting it would have been extremely difficult. Mme. Flagstad has sung Leonore but never in German. She worked on this text, however, during her vacation. The opera has been out of the repertoire since 1929-1930.

Miss Giannini, who will make her Metropolitan debut this season will be heard as Norma next month. 'Fidelio' is scheduled for this month.

RACHMANINOFF WITH BOSTON ORCHESTRA

Soloist in Program of His Works Given by Symphony under Koussevitzky

BOSTON, Jan. 5.—The Boston Symphony, Serge Koussevitzky, conductor, dedicated the programs of Dec. 20-21 to the works of Sergei Rachmaninoff, with the distinguished pianist-composer as assisting artist. The program:

Symphony in E Minor, Op. 27, No. 2
Rachmaninoff
Concerto in D Minor, Op. 30, No. 3
Rachmaninoff
Mr. Rachmaninoff

There have been but few times within the memory of this commentator when a Boston Symphony audience has succumbed quite so completely to the performances of soloist and orchestra as did the audience at the concert under review. Not only was it refreshing to hear Mr. Rachmaninoff produce the pianistic colors which are typically his, but it was also a delight to note again the artist's complete simplicity of manner at the key-board and his quiet dignity upon the stage. The concerto, under his fingers, became a singularly introspective work. Mr. Rachmaninoff appeared intent upon melodic emphasis, although bravura was not absent. Such passages, however, were seemingly used as an artist uses highlights. The orchestra gave brilliant support. Not in a long time has it worked harder or given a more rewarding performance and the resulting ovation was justly earned.

The Symphony No. 2 is now nearly thirty years old. Hearing it as we have in mid-season, surrounded, as it were, by the musical idioms of the present day, the name of Tchaikovsky inevitably comes to mind, yet Mr. Rachmaninoff is no copyist. His expressive musical language is his own and very pleasant to hear. In this quality, it must be reluctantly confessed, lies its probable weakness. Performed by a lesser orchestra, the work could lose, the audience grow restless.

The program for the second Tuesday concert conducted by Dr. Koussevitzky listed the familiar Wagnerian preludes to 'Meistersinger' and 'Lohengrin,' the Prelude and 'Liebestod' from 'Tristan' and the Strauss 'Ein Heldenleben,' each of which has appeared many times on programs by this orchestra.

GRACE MAY STUTSMAN

Bethlehem Bach Choir Prepares for Festival Performances

BETHLEHEM, PA., Jan. 5.—Rehearsals are in progress for the 1936 Bach Festival by the Bethlehem Bach Choir, under Bruce Carey, which will bring performances of the wedding cantata, 'For the Righteous,' 'Jesus, My Beloved Saviour,' 'Ye Shall Be Weeping and Wailing,' and the 'Magnificat,' in addition to the B Minor Mass which will be given for the twenty-ninth time by this group. Of the choir's 273 members, ninety per cent represent re-enrollments from last year.

Reception Marks Fiftieth Wedding Anniversary of Behymers

LOS ANGELES, Jan. 5.—The fiftieth wedding anniversary of Mr. and Mrs. L. E. Behymer was marked by a reception on Jan. 3 given by Mr. and Mrs. Glenarvon Behymer, Mr. and Mrs. Roy Malcolm and Dr. and Mrs. Egbert Earl Moody. Mr. Behymer is one of the best known concert managers in the West.

YRABEIL OLAV
JOHN TOSTAD

Mephisto Goes to 'Carmen'

A Brand New Gypsy Is the Lure—'Our Rosa' and Some Cogitations on Being a Cigarette Girl—A Debut and a Promise about the Stage Management—Also a Few Questions, Including One as to Whether It Should Be B Flat or Bizet

YOU know, I hadn't been to the Metropolitan Opera since 1930, when I went to the opening night and heard 'Aida.' I didn't like that any too well, as some of you may remember.

There'd been quite a lot of talk about the revival of 'Carmen' this season with Rosa Ponselle in the role of the Spanish cigarette-girl. So on Friday evening, Dec. 27, I borrowed a *Tarnhelm* from a Wagnerian friend of mine (an obliging little Nibelung, who lives down in Nibelheim) and made my way into the building at 40th Street and Broadway, disguised as a music critic. Yes, I wore "tails," which wasn't exactly new to me, for I always wear one!

There was lots of electricity in the auditorium, and there were present many famous personages, who were pointed out to me, that is, when I didn't recognize them from their photographs published in *MUSICAL AMERICA* and other journals. Out came the conductor and 'Carmen' began. It's got one of the finest overtures I've ever heard. Why? First, because it's so short and second, because it has the 'Toreador Song' (or part of it) in it. I felt so at home when I recognized it.

I don't know what they mean at the Metropolitan by having everyone sing the first chorus, when Bizet wrote it only for the soldiers to sing. Has the "special arrangement" mania of radio taken possession of the Metropolitan, too? And why do they line the chorus up across the front of the stage when they have a song to sing, like the Rockettes at the Radio City Music Hall? This is 1935, friends, and bad French tradition should be discarded by now. And why don't they ring the bell in the cigarette-factory before the workers enter (it's a signal to come in, isn't it?) instead of a few seconds after?

And Then She Just Ran Away

I suppose I'm a quibbler, but you must expect this of one of my designation. I promise I won't say any more about the stage direction, which I understand a gentleman named Désiré Défrère is responsible for, except to add that the flight of Carmen at the close of Act I was grotesque. Why, she didn't even make a pass at Don José or push him over! She just left him and ran up the road on which she had entered earlier in the act.

They say that every woman who sings, whether she be a soprano or contralto, wishes some day to sing Carmen. That every woman thinks she has some Carmen in her must be the explanation. My idea of it is that very few women have any Carmen in them, otherwise the world would be an even less safe place to live in. Our Rosa (she is our Rosa, for no American singer has won a higher place in opera than she, and maintained it for a longer time, except Gerry Farrar, who quit when the quitting was good) was neither the best nor the worst Carmen I've heard. She was very attractive in

the first act, well costumed, showed herself a corking dancer in the second, disappointed me terribly in the card song in the third and looked just like a toreador in the last, dressed in black velvet, with bunches of gold braid, and gold everything, everywhere.

Role Carefully Studied

My guess is that she has studied the role as carefully as it can be studied, with French authorities in France last summer and with that once greatly admired interpreter of the role, Maria Gay, over here this fall. A friend of mine tells me that the distinguished German critic, Paul Bekker, who writes for the New York *Staats-Zeitung*, said in his review of the performance that Rosa had doubtless failed to study intensely enough the greatest of French authorities on the subject of Carmen, namely, Georges Bizet. Now Bekker doesn't wisecrack. He meant what he said. And I think there's a lot in it. I don't claim to be a music critic, but every now and again I felt that the music was not being sung with enough regard for Bizet's score. Details, perhaps; but it's the details that make the whole, isn't it?

Then, too, Rosa had been suffering from a cold and thus her upper voice, even in a score which doesn't call for high tones, was not what it should be. Rosa sang many of the passages as Bizet wrote them, for low voice, injecting the alternate high notes when she chose to. Personally, I don't agree to this. Make it either, or . . . And to show that she could sing the low versions she used a heavy chest quality (that's what they call it, don't they?) that the singing teachers deplore even in contraltos, to say nothing of sopranos.

Unless I'm all wrong—and I may be just as wrong as a critic may be wrong, mayn't I?—Rosa has studied the part, starting with Messrs. Meilhac and Halévy who wrote the libretto for Bizet. Thus her Carmen is not a living figure. My suggestion to her is to get a little book by Prosper Mérimée, from which the librettists took their tale and see what Carmen was when she was first thought of. A cigarette girl, yes, a fickle, flirtatious, full-blooded one, to be sure, but neither a hussy, nor a wanton, nor a common creature. Many think she was. Even Gerry Farrar did; that, I thought, was what was the matter with her Carmen.

No Place For Leopold

The audience showered Rosa with an amount of applause that would give Leopold Stokowski, president of the Anti-Appraise League of America, a stiff pain, and move him to an Associated Press interview on the subject. They loved her performance and beat their hands unceasingly when she came out to bow . . . all unaided, too; for haven't we heard that there is no claque at the Metropolitan this year, although habitués, not I, are recognizing the

Looking at Carmen. This is Rosa Ponselle and this is her *Seguidilla* Smile



members of the claque in the auditorium and the lobby nightly?

Well, Rosa will doubtless develop her interpretation as the season continues. She ought to, for she might yet make it a telling role in her collection of home-runs. This time she didn't hit more than a two-bagger, compared with her Norma, her Leonora in 'Forza del Destino,' Santuzza, 'Trovatore,' 'Africana' and 'Luiza Miller.'

Hilda Burke in Debut

As Micaela, Hilda Burke, formerly of the Chicago Opera, made her debut. And did she get applause at the end of the familiar aria in the third act? I just couldn't understand how any debutante could get so much applause, especially when even I feel that Miss Burke can sing it much better than she did. She looked very cute, to be sure, in Act I and sang her duet tastefully, but the aria needs lots of things that she didn't give it, although she held on successfully to the high B Flat (which you know Bizet didn't write, and which no soprano would dare sing in a performance in Paris).

Martinielli and Pinza

Your good friend Giovanni Martinielli requires no praise from me, for he has been Don José so often as to be a household word. He looked mighty handsome for three acts and mighty down-and-out, and properly so, in the last act. That's the way a man should look when his best girl chucks him and goes off to the bull ring arena. I have heard lots better Escamillos than Ezio Pinza, too, but he got a big hand for his entrance song. Carmen's girl friends, Frasquita and Mercedes, were nicely sung by Thelma Votipka and Helen Oelheim; Louis D'Angelo was a fine looking Zuniga, though he didn't sound nearly as well as he looked. Messrs. Bada and Windheim were the two smugglers and Mr. Cehanovsky sang the part of Morales in sort of an ingrown way.

I promised not to say another word about the stage management. So I won't. But the sets, painted by the late Joseph Urban, need something—perhaps discarding? They're pretty enough in their way, I guess, but I'd like to see the new deal at the Metropolitan scrap them and start afresh. 'Carmen' is worth it.

The chorus sang very lustily at times and the orchestra . . . Well, I haven't heard Carmen nearly as often as has the oldest inhabitant, but I have never heard the orchestral part played with so

little distinction. The conductor's name was Louis Hasselmans. He seems to conduct all the French operas at the Metropolitan. Some say he does because he is a Frenchman. How strange! I wonder if Mr. Panizza, who is an Italian, had to give up his nationality when he conducted 'Carmen' in Milan? I'll just bet he didn't. No, I won't bet, for I know, that he can conduct 'Carmen' magnificently. I hope they'll let him. Come to think of it, the trouble with this 'Carmen' performance was that it lacked authoritative conducting. And authoritative conducting has nothing to do with nationality.

Mephisto

Library of Congress Gets Whittall Stringed Instrument Collection

WASHINGTON, Jan. 5.—Dr. Herbert Putnam, librarian of Congress, has announced the presentation to the Music Division of the library of the famous collection of stringed musical instruments by Mrs. Matthew John Whittall, of Worcester, Mass. One of the instruments, a violin, was once the property of Richard Wagner. The collection consists of two violins, a 'cello and a viola. The 'cello and viola were made by Antonio Stradivari. Bows for the instruments were made by Francois Tourte.

Carnegie Corporation Appropriates \$169,500 for Music in Year

The annual report of Frederick P. Keppel, president of the Carnegie Corporation of New York, states that a total of \$169,500 formed the authorized appropriations of the corporation for expenditure on musical activities in the United States and elsewhere during the fiscal year 1934-35. Of this amount, \$130,000, was used for music study material in colleges of the United States, British Dominions and Colonies, while \$39,000 was given to miscellaneous organizations furthering the cause of the art. The Corporation also had a part in the sponsoring of Randall Thompson's book, 'College Music,' and in 'Music in Everyday Life' by Eric Clarke.

TWELVE DEBUTS IN METROPOLITAN FORTNIGHT

(Continued from page 3)

the Dec. 21 matinee, an event which gave Miss Lawrence her second role, Ortrud. Carlo Morelli was the Marcello in that evening's 'La Bohème,' a first appearance for the Chilean baritone. Gennaro Papi, conductor, returned to the company at this performance.

'Lákme,' on Dec. 23, introduced no new singers, and a repeat of 'La Traviata' on Christmas evening brought a change of cast from the first performance, but no debuts. Neither were there unfamiliar singers in the 'Tannhäuser' of Dec. 26, except for Mme. Wettergren in her second role, Venus. The 'Madama Butterfly' of that afternoon was a vehicle for the debut of Susanne Fisher, American soprano.

Miss Ponselle sang Carmen for the first time in a performance that also marked the debut of Hilda Burke, American soprano, as Micaela. Lawrence Tibbett sang his initial Rigoletto on Dec. 28. The 'Lohengrin' of that evening brought Paul Althouse to his first Metropolitan appearance in the name part, and gave Mr. Habich his second role, as Telramund.

'DIE WALKÜRE' NEWLY MOUNTED

New settings, a new stage manager and a new Brünnhilde, whose advent marked the New York debut of a Wagnerian artist of much promise, gave an altered aspect to the season's first 'Die Walküre' on Dec. 18. There was also a distinct improvement in the quality of the orchestral playing as compared to many recent performances, although in sheer intensity this was not one of Mr. Bodanzky's more vital readings. Past experience has shown, however, that it is one thing for the orchestra to play smoothly early in the season, another for it to maintain its euphony under the added pressure of



Goldberg
John Charles Thomas Sang Amonastro for the First Time in New York

spring night was a happy departure, but the nocturnal vista thus revealed left the surrounding forest much more distant from Hunding's hut than the action would seem to imply. One doesn't fancy Siegmund stumbling into it through an open glade. The huge rock of the concluding act was impressive. But it is not easy to accept a broken or blasted stump as a substitute for the noble and leafy tree that Wagner prescribed as shade and shelter for the long-slumbering Brünnhilde.

The new stage manager, Leopold Sachse, from the Hamburg opera, simplified some of the acting so as to minimize the complicated business of synchronizing steps and gestures with the music; or he permitted individual artists to do so. One need not approve the groupings of the Valkyries to credit Mr. Sachse with a good beginning. He was called before the curtain with Mr. Bodanzky and the principals at the end of the performance.

The new Brünnhilde, Marjorie Lawrence, was warmly welcomed and proved herself a distinct acquisition. The comely young Australian soprano, who made her debut at Monte Carlo three years ago and

has since been singing at the Paris Opéra, brought to the role a voice of power and good quality, more than ordinarily "bright" as to color; and disclosed marked ability as an actress. Very intense in the more agitated scenes, she was the best of listeners (and a very pictorial one) in those that



Julius Huehn, a Debutant in 'Lohengrin,' as the Herald

called for repose. The 'Ho-jo-to-ho' cry was nervously excited, but none the less well sung.

Kathryn Meisle succeeded to the part of Fricka and gave a praiseworthy account of her first Metropolitan assumption of this role. She acted it convincingly and preserved the broad line in her singing of it. A high level was maintained by the tried and proved Wagnerians of the remainder of the cast. Lauritz Melchior as Siegmund, Friedrich Schorr as Wotan and Emanuel List as Hunding were the same stalwarts they have been in past performances. Elisabeth Rethberg, returning to the role of Sieglinde, gave particular beauty to many quiet phrases. Charlotte Symons made her debut as one of the Valkyries, the others being Dorothee Manski, Pearl Besuner, Ina Bourskaya, Irre Pe-



Daguerré
Chase Baromeo Made His Entry as Ramfis in 'Aida'

tina, Doris Doe, Thelma Votipka and Myrtle Leonard.

'FAUST' MARKS A RETURN AND NEW SINGERS

The return of Edith Mason to the Metropolitan after fifteen years elsewhere, and the first appearances in the house of Charles Kullman, Helen Oelheim and Hubert Raidich marked the season's first 'Faust' on Dec. 19. The other artists were Ezio Pinza as Mephistopheles, Richard Bonelli as Valentine, and Ina Bourskaya as Marthe. Miss Mason has been reaping laurels, largely in Chicago but in Europe as well. Her singing has much of the charm of her earlier Metropolitan days and she retains all of her graciousness. She was given a hearty welcome.

Much interest centered in Mr. Kullman, who had sung here in the defunct American Opera Company as well as in one of Werner Josten's fine classical operatic revivals and at Chautauqua, and who has been a star of the Vienna and Berlin operas. His debut was a successful one and further appearances will be watched for and listened to with interest. The voice is well placed and of good natural quality and volume. He has, also, a feeling for style. The difficult 'Salut De-meure' was managed with ease.

Miss Oelheim, also of the American Opera Company, was a personable Siebel and sang well. It is not a role in which one could ever make a brilliant debut, but the young artist scored a good impression in it.

Mr. Raidich's Wagner was like all the Wagners that have ever been heard. Criticism of his singing must await some role with more than three phrases.

Of the other artists, Mr. Pinza as Mephistopheles was his usual delightful self and sang with more than ordinary beauty of tone. Mr. Bonelli's Valentine was again one of musicianly distinction and Miss Bourskaya was a satisfactory Marthe. Mr. Hasselmans conducted. D.

'HÄNSEL' AND A BALLET

The matinee double holiday bill on Dec. 20 included Humperdinck's 'Hänsel und Gretel' and the ballet 'Reminiscence,' to music by Godard, orchestrated by Harmati and with choreography by Balanchine. The cast of the opera was a familiar one, with one exception, including Editha Fleischer and Queena Mario, sopranos, as the Gretel and Hänsel, respectively; Dorothee Manski, soprano, as the Witch; Doris Doe, contralto, as Gertrude; Dorothea Flexer, mezzo-soprano, as the Sandman, and Pearl Besuner, soprano, as the Dewman.

Eduard Habich, German baritone, who
(Continued on opposite page)



De Bellis
Carlo Morelli, Whose Debut Was as Marcello in 'Bohème'

'Ring' cycles and special matinees later on.

Jonel Jorgulesco's new settings have virtues and defects that probably will be debated for some time to come. Their freshness, both in design and color, undoubtedly was contributive to a feeling of heightened life on the stage. But they left the impression of falling short of the designer's intentions in the actual execution. Or the lighting may have been at fault in an undue exposure of paint lines, as in the rock contours of the second act. Certainly the first act was left in unnecessary obscurity. As a detail, the placing at the left of the stage of the door that blows open to admit the

NEW BRITISH WORK GIVEN IN CLEVELAND

Vaughan Williams's Symphony in F Minor Has Premiere in U. S. under Rodzinski

CLEVELAND, Jan. 5.—The American premiere of Vaughan Williams's Symphony in F Minor and standard representations of Tchaikovsky, and Wagner marked the two most recent pairs of concerts by the Cleveland Orchestra under the baton of Arthur Rodzinski in Severance Hall.

For the concerts of Dec. 26 and 28 Dr. Rodzinski chose Tchaikovsky's Symphony No. 5, and 'Sigfried's Rhine Journey,' the Prelude and 'Liebestod,' and the opening music of 'Die Meistersinger' from the music dramas. The Tchaikovsky was done with the conductor's high regard for rhythmic content and his usual effect with this familiar music, of a revelation of hidden beauty.

Dr. Rodzinski's grasp of new ideas, his assimilation of fresh material, and ability to project successfully through the orchestra his original impressions of contemporary music, has never had better illustration than in the recent performances of Vaughan Williams's new Symphony in F Minor. The audiences in the symphony concerts of Dec. 19 and 21 expressed real pleasure in

sustained and hearty applause for the new composition, which is an austere and noble work, making no bid for easy favor.

After the first performance of this symphony in London in May, 1935, Basil Maine wrote to MUSICAL AMERICA that the symphony "is so pungent and downright in its statements, so spare in development, that its matter appears to be dispensing with important parts of speech."

Herbert Elwell, program annotator for the Cleveland Orchestra, after careful examination of the score, records that this charge of a lack of musical grammar in the work is not sustained for the symphony exhibits on every page a remarkable sense of structural unity and closely knit logic. The work, according to Elwell, is terse, rugged, and uncompromising and contains very little episodic material, yet the expression throughout, however unconventional it may be, conveys the composer's thought with admirable force. Vaughan Williams's musical language is notably his own, and distinctly British in flavor. He displays a love of plain statement, an aversion to prettiness, and successfully communicates his feelings. Dr. Rodzinski deserves all the praise he received, alike from press and public.

ERNESTINE ALDERSON

FAVORITE SINGERS RETURN TO NEW YORK'S OPERA



Elsin
The New Butterfly—Susanne Fisher



Wide World
A Backstage Glimpse of Charles Kullman and Helen Oelheim, Debutants in 'Faust'



Lawrence
Tibbett—
His
First
Rigoletto



A
NEW
WAGNERIAN: Marjorie Lawrence Receiving
Congratulations from Edward Johnson
After Her Debut as Brünnhilde



Kathryn Meisle—Her First Fricka in New York



de Gueldre
Edith Mason Returns as Marguerite



Amneris—Gertrud Wettergren's Debut

made his debut in the role of Peter, established himself not only as the possessor of an ample voice, but also of a talent for acting. Karl Riedel conducted.

The American Ballet was warmly welcomed in the first of a series of projected ballets, and applause was not lacking for such earnest and able soloists as Kathryn Mullooney, Leda Anchutina, Gisella Caccialanza, Rabana Hasburgh, Annia Breyman, Annabella Lyon, Molly Howard, Elise Reiman and the popular William Dollar, Anatole Vilzak, Charles Laskey and Joseph Levinoff. Numerous changes—for the better—in the choreography and in the number of dances, were observed; it was obvious that the ballet has altered since its first presentation.

TWO DEBUTS IN 'AIDA'

made more than usually interesting by the debut as Amneris of the Swedish mezzo-soprano, Gertrud Wettergren; that of Chase Baromeo, American bass, as Ramfis, and the first hearing here of John Charles Thomas as Amonasro. Familiars in the cast were Elisabeth Rethberg in the

name part, Giovanni Martinelli as Radames, and Louis D'Angelo, Giordano Palmieri and Thelma Votipka completing the cast. Ettore Panizza conducted.

Mme. Wettergren is a distinct acquisition. The voice is one of great beauty. One may hazard that it is a dramatic soprano with an added chest register which is the least attractive part of the scale, though produced with ease. The medium voice is round and full and the high voice sure. A perfectly sharp attack is another strong point. Historically, the singer, though somewhat lacking in repose, has definite dramatic ability and the knack of fitting perfectly into the scene. She also has the grand manner. In spite of costumes that were a mixture of Marina in 'Boris Godounoff' and the Doll in 'Tales of Hoffmann' she was every inch an Egyptian princess. And that is an achievement in itself. Mr. Panizza hurried her first scene so that one got no impression of the real beauty of her singing until the boudoir scene, which was thrilling. The great and difficult Judgment Scene was superb. She was definitely a success with the audience.

Mr. Baromeo, who has sung much in opera elsewhere, had made a good impres-

sion in one of the Hippodrome companies last year. The role of Ramfis offers few opportunities but he grasped them all and sang magnificently. The voice is a true, deep bass with a real musical timbre and produced with ease.

The Amonasro of Mr. Thomas was all that one hoped for. Seldom has the music been sung so effortlessly and in the Nile scene, especially, it was an example of perfect production. In spite of an occasional tendency towards taking a pose, Mr. Thomas's acting was also very fine.

Miss Rethberg sang her lyric passages with exquisite beauty of tone and was accorded an ovation after 'O, Patria Mia.' Mr. Martinelli was artistic in every respect and received salvos of applause. The remainder of the cast was adequate.

The new ballet was a decided improvement. Just whether the movements from Chicago's once-upon-a-time Streets of Cairo are appropriate in an Egyptian temple, is a point for archeologists to decide. Certainly the removal of black undershirts from both dancers and supers can only be regarded as an improvement. The solo dancers, Daphne Vane and William Dollar, and an excellent unnamed male dancer did solo bits. The ensemble was well-intentioned but was not well synchronized. The prognostications for an excellent ballet, are, however, definitely good.

LEHMANN IN 'LOHENGRIN'

A highly vitalized 'Lohengrin' was the portion of the first Saturday matinee audience on Dec. 22, made so by a cast of stellar proportions, an orchestra unusually luminous under Mr. Bodanzky's ministrations and exceptionally good chorus singing prepared by the new German chorus master, Konrad Neuger. If the orchestral prelude was somewhat dragging and lacking in the ethereal beauty which must enclose this music, once the curtain was up, events moved more satisfactorily to make one of the best performances of the week.

Lotte Lehmann's Elsa has not often been displayed here, and it is one of her loveliest characterizations. As an actress, she makes spectators realize keenly the girl's helplessness of the heroine, her fatal credulity and sweetness of character and her overwhelming remorse. Vocally, she was in excellent estate for the most part, revealing the richness of her middle voice to perfection. Particularly fine was the last act and the duet with Ortrud in the second.

That malevolent character had a new exponent in Marjorie Lawrence, who sang with compelling fire and brilliance, although there was evident forcing in the higher register, and who projected the viciousness of the scheming woman with great economy of gesture and pose. She made such a handsome figure that one's sympathies were almost estranged from the "right" to the evil which she was portraying.

Lauritz Melchior was in fine fettle and provided the even vocal keel for the entire performance. His new head-dress was striking, but we could wish that he would adopt a beard for this character—also that Mr. Schorr would add hirsute adornment for the face of Telramund. The latter gave his familiar characterization, and Emanuel List sang King Henry's measures sonorously and well.

One debut, that of Julius Huehn, brought a new Herald to the company. The part has its importance and Mr. Huehn dealt with it capably, making it an upstanding figure, almost more commanding than it is. In the stress of a first appearance, he sang with more energy than he needed, consequently forcing his tone somewhat. But the voice is steady, clean-

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ALBAN BERG, COMPOSER of 'WOZZECK,' IS DEAD

Noted Austrian Was Foremost Disciple of Schönberg

By OSCAR THOMPSON

THE death of Alban Berg was unexpected and a shock to musicians the world over. Even to those who thought of him solely as a controversial figure, and knew almost nothing of the man behind the music, the sudden end of his career prompted thoughts of a mission only partly fulfilled. Here was an unresolved dissonance that left many to wonder what might still have been to come. Though he was in his fifty-first year, the world still thought of Berg as one of the younger composers. In 'Wozzeck' he had contributed to the musical stage

the most discussed new work of his generation. But few had thought of it as the ultimate of Berg. His passing at this time leaves his career as incomplete, for his own era at least, as the unfinished 'Lulu' which was to have been 'Wozzeck's' successor on the lyric stage.

Time doubtless will do away with the question mark which now stands where the period might have been

placed if Berg had lived another ten years. Momentarily, much for which he stood in the music of our day—particularly the whole idiom of atonality—would seem to have been left at sea.

Atonality still has its prophet. But it has lost its pilot. Prophets do not necessarily get anywhere. Pilots make it their business to do so. Of the composers who may be regarded as truly representative of the school of Arnold Schönberg, only Berg had given real promise of reaching that larger musical public which in the end must determine whether music is still-born or alive. Entirely aside from critical estimates, some of which may have been extravagant (as others may have repeated historic mistakes of the past), 'Wozzeck' apparently established that contact for Berg in a manner and to a degree that no similarly representative work has done for Schönberg.

'Wozzeck,' it must be conceded, outraged plenty of ears. Nowhere has it held the stage. Widely performed—as compared, for instance, to Schönberg's still little-known 'Glückliche Hand'—it has not withstood, or invited, many repetitions anywhere. In this respect, its contact with the larger public has been provocative rather than of the degree of finality that marks the advent of a work likely to establish itself in the affections of human kind.

Therein is to be found the unresolved dissonance of Berg's career. The stir created by 'Wozzeck,' even though the music revolted many who heard it, had prepared the way for the most serious consideration of any subsequent work from Berg's pen. If 'Lulu' could have

followed immediately upon 'Wozzeck,' it would have had eager attention in the many theatres that had experimented with 'Wozzeck.' But Berg, who spent eight years on 'Wozzeck' (the World War contributing to the slowness of his progress) seems never to have been a rapid worker. 'Lulu' had become something of a wraith at the time the suite of orchestral excerpts finally reached the public.

Reaction Against the Type

Now, the era in music that produced 'Wozzeck' and caused it to be regarded as something white-hot from the forge, has passed away. There can be no denying a definite reaction against the experimental movement of which it was perhaps the most memorable individual achievement. Whether the 'Lulu' suite, as finally disclosed by way of preparation for the revelation of the complete music drama, is the equal of the similar suite extracted from 'Wozzeck' is something of individual opinion. In any event, the relative effect of the two works in the theatre might be very different from that of the excerpts. 'Lulu,' if completed by Krenek or another who was reasonably aware of Berg's intentions may yet carry forward what was achieved in 'Wozzeck.' Though the times may seem less propitious for a real success for a work in the 'Lulu' idiom than was the day when 'Wozzeck' was new, there can be but one sound attitude: that of "wait and see."

Berg was not a prolific composer. Though he contrived to give the definite impress of a personality to his other works and wrought them with great technical skill, his world reputation rests upon 'Wozzeck.' The early string quartet, the clarinet pieces and the 'Lyric' Suite will have their admirers but none of these would establish Berg as an important composer, outside the limited circle interested primarily in questions of technical address. In all of these, and perhaps every work except 'Wozzeck,' he is a lesser Schönberg. But 'Wozzeck,' whether or not it is the masterpiece it has been acclaimed to be, so transcends any work of Schönberg's with which it may be compared ('Die Glückliche Hand' not excepted) as to give weight to a surmise that the future may know Schönberg as the teacher of Alban Berg rather than Berg as the pupil of Schönberg.

With 'Lulu' still out of the reckoning, 'Wozzeck' provides the criteria for an appraisal of Berg as an artist of distinction. Beyond cavil, 'Wozzeck' is a work of the highest craftsmanship. Whether that, of itself, justifies its being regarded as a masterpiece is problematical. Unquestionably, also, 'Wozzeck' makes its effect, theatrically, when given stage presentation. Thus, two elements—sometimes to be regarded as of very different worlds: the world of the musical technician and the world of the musical dramatist—are found fused for success. Beyond these lie questions not so easily answered with any prospect of general agreement. And more than craftsmanship, more than dramatic conviction, the qualities that are at issue in these questions are what have determined the longevity or the speedy obsolescence of music, irrespective of its success or lack of success at the outset, when perhaps it is only partly understood.

The vital questions that remain to be answered in Berg's music, as summed up in 'Wozzeck,' are these: Is the atonal medium, so boldly and consistently em-

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ALBAN BERG: A Photograph Taken in His Vienna Abode. Right, On a Holiday at the Wörthersee in Southern Austria

VIENNA, Jan. 1.

ALBAN BERG, renowned Austrian composer, died here of blood poisoning on Dec. 24. Celebrated as a writer of music in a variety of forms, Berg gained his world fame through his opera, 'Wozzeck,' which placed him foremost among the modernists regarded as disciples of Arnold Schönberg. His second opera, 'Lulu,' remained unfinished at his death. Berg was ill little more than a fortnight, and but two weeks before he died he attended the first performance in this city of excerpts from 'Lulu.' Called repeatedly to the stage at the conclusion of the music, he was greeted with mingled cheers and hisses. In February, Berg would have been fifty-one.

It is thought in musical circles here that Ernst Krenek, or some other sympathetic member of the modernist school, will undertake the completion of 'Lulu.' Much of the last act remains to be scored in full, though the composer had sketched out the instrumentation in considerable detail.

Berg was one of the outstanding exponents of atonality, and he followed that persuasion farther than almost any of his contemporaries, save his master, Schönberg. He had received no formal musical instruction until chance led him to the "prophet of atonality," in whom he found a well-disposed teacher as well as a kindred artistic spirit and a warm personal friend. He quickly disclosed his affinity for the new musical idiom and even adopted the twelve-tone system evolved by his preceptor.

'Wozzeck,' his most widely discussed work, was given its world premiere at the Berlin Opera under Erich Kleiber in 1925, followed by performances in Vienna, Prague, Leningrad, Zurich, and Brussels, as well as at festivals in Liège, Amsterdam and Rotterdam.



In 1931, a performance was given in Philadelphia, under Leopold Stokowski, which was repeated the same year in the Metropolitan Opera House, New York. The opera, a tragic commentary on social problems, was begun in 1914 when the composer was twenty-nine, but the World War postponed its completion until 1922. It was received with wide acclaim among those favorably inclined to atonal music and was regarded by adventurous musicians and writers as a highly significant expression of strong and individual genius.

Berg's second opera, the unfinished 'Lulu,' has never had a stage performance, though excerpts have been given orchestrally, in America and England as well as Berlin and Vienna.

(The Boston Symphony, under Serge Koussevitzky, introduced these symphonic pieces in America last March, and they were performed again in November by the New York Philharmonic-Symphony under Otto Klemperer. At their world premiere at the Berlin Staatsoper in November, 1934, they evoked riotous enthusiasm.)

Of his other works, the most widely performed has been his 'Lyric Suite' (1926), both as a work for string quartet and string orchestra.

Born on Feb. 9, 1885, in Vienna, the composer was the son of Conrad Berg, a well-to-do Nuremberg merchant. Altered circumstances forced him to accept a small position in public service at the age of eighteen, but his subsequent association with Schönberg led him into a musical career. Among his

earliest compositions is a setting of Theodore Storm's 'Schliesse mir die Augen beide,' done in 1900. In 1925 he made another setting of this work. Noted formally as Op. 1, however, is his Sonata in B Minor for piano which appeared in 1908. 'Seven Early Songs,' and 'Four Songs,' dedicated to his wife, Helene Nahowski, whom he married in 1911, belong to the same period. The String Quartet (first given in New York by the League of Composers in 1926), dates from 1909-10. A group dedicated to Schönberg includes 'Five Orchestral Poems After the Texts by Peter Altenberg' and 'Four Pieces' for clarinet and piano.

In 1914 came 'Three Orchestral Pieces,' followed by the 'Chamber' Concerto for piano, violin and thirteen wind instruments. Among his recent works, the concert aria, 'The Wine' (1929), on Baudelaire's poem, was presented at the 1934 International Festival in Venice, and a violin concerto was completed last summer at Wörthersee, the lake in Southern Austria that was a favorite haunt of Brahms. In a poem of dedication, on the occasion of Schönberg's sixtieth birthday, Berg inscribed the still uncompleted opera of 'Lulu' to his teacher in these words:

"Faith and hope—and love for German music, with your inimitable teaching, you once awakened in me. But with it there grew in me also faith, hope and love for you—who, as master and friend, gave me both friendship and instruction through three decades, in which you upheld enduring values."



Dear Musical America:

Sir Thomas Beecham is with us, and like all British conductors, he is playing plenty of British music. Good for him! I can only express the wish that American conductors play American works as readily and in as great profusion.

Sir Thomas's first program, as guest conductor with the New York Philharmonic-Symphony is all British, save for a Mozart symphony. On arrival a reporter asked him if he planned to play any of his own compositions. They tell me that Sir Thomas is a wit. I guess that's so; for he told the reporter that he had no intention of playing any, and added, that he was the only conductor who didn't play his own music.

Well, I guess that's so, too. The reason? Sir Thomas knows, but the reporter didn't. (Nor did Sir Thomas tell him). But I'll tell you: Sir Thomas has not composed any music, that is, not any that I know of, having confined himself exclusively to conducting, with the exception from time to time of writing indignant letters to the press and making startling speeches to his audiences!

I wonder what Bernard Shaw would think of Sir Thomas's New York programs, chock full of British music. For Shaw was quoted in a dispatch the other day as saying that his country "only wants to create or aggravate hatred between nations by inflicting British music on them." Indeed! We have heard the famous G. B. S. making similar remarks before about his own country's composers. His sincerity may be questioned, for he has before this been given to making startling statements. It's unfortunate that he makes them about music, for he was once a music critic, and though that was long, long ago, it may make some people think that his musical opinions are worth worrying about. Personally I don't think they are.

Were you at the party given by Columbia Concerts Corporation to celebrate its fifth anniversary, on Dec. 24? I was, and a jollier occasion I can't imagine. Ten celebrities to the square inch, is the way one of my imps, who is not used to crowds, put it. What a gay crowd it was, everybody happy to congratulate the organization on its birthday, and every member of the organization, as far as I could see, there to receive the congratulations and see that their guests had a fine time. I'm sure

they did, for I was there from the beginning until the last coat was out of the cloakroom, and I didn't see an unhappy face.

"Entertainment," the invitation read, and entertainment there was, besides the natural fun of seeing so many friends and wishing them "Merry Christmas." Freddie Schang had provided most of it, with a cleverly written sketch, taking off practically every executive and not sparing anyone. It was acted by the author, Betty Matthews and Kurt Weinhold, the last portraying a white-haired professor from the Middle West, who tried in vain to slip in some information about his performance of 'The Messiah' between the barrage of telephone calls and messages that were the lot of the "typical" concert manager. It was very, very funny indeed. I hope you didn't miss a word of it.

Then, for "professional" entertainment there were Charley Wright from the Weylin bar, who played his accordion and sang amusing songs, and the famous Cardini, who did miraculous tricks with cards and lighted cigarettes. I can say truthfully that I've never had so much fun in any previous trip to your earthly realm, and that's saying a lot for me!

* * *

I finally got to hear and see that fascinating review given at the Barbizon-Plaza, called 'Sunday Nights at 9.' It took me four years to get there, but I did—on Dec. 22 as a sort of Christmas gift to myself. And it was, indeed, worth while.

The program of twenty-odd brief numbers includes all kinds of entertainment, singing, sketches, dancing,—in short, everything! Orsola Arelli, a young and gifted soprano, sings a clever song entitled 'Accompanied by Flute' very cleverly, Sigmund Spaeth, the 'tune detective' does his stuff, and Felicia Sorel does a 'Blues Trilogy' which is worth the price of admission. Then there were Nina Tarasova in songs, Shirley Booth in a song called 'Intermission' and a character song 'Muggins is the Name,' both done with infinite artistry. And there's a young man named James Shelton, of whom you're going to hear things. He can put over songs, such as his own 'The Picture Song' and 'The Mother's Song' in a manner that captures his audience at once. The music by Forman Brown, Harold Woodall, Herbert Kingsley and Gilbert Wall is attractive. Gerald Hanchett directs the show, which is under the management of the well-known concert manager, Catherine A. Bammann.

New Yorkers have taken this review to their affections, and they're there in numbers every Sunday night—at 9.

* * *

Art, like morals, is a matter of geography and of era. Once in a blue moon a work of art arrives which is great for all times and all places and before which every knee shall bow, but that does not happen very often.

These sage reflections were brought about by my having read a list of operatic composers represented in performances in the German language in Germany, Switzerland and Czechoslovakia. As is right and proper, Wagner is the Abou Ben Ahdem of the list, leading all the rest with 1641 performances. Verdi comes second with 1468. And then (don't collapse!) guess who is the third! You never will, so I'll tell you: Lortzing, with 1067 performances! Where are Puccini, Rossini, Donizetti?

To us in America, this is incredible. 'Czar und Zimmermann' was sung at

the Metropolitan in 1910, with that great and unappreciated artist, John Forsell, as Peter the Great, and Alma Gluck, silvery-voiced and charming, in the leading soprano role. The work proved agreeable but not impressive. Only a few years ago, the New York Opera Comique, made an ill-advised revival, in English, 'The Poacher,' which also failed to impress. And that's about all of Lortzing in America in four decades.

The divergence of opinion is not entirely confined to operas. It happens with singers, too. How often they come to our shores with the most flamboyant of European reputations, only to prove complete flops, and *vice versa*. It isn't a matter of nationality, either. I know of two American sopranos, both of whom occupied the very highest positions in one of the greatest European opera houses, both of whom were only second rate according to our standards. There is another artist, capable, but never more than routine, who sang leading roles at the Metropolitan for years and never, I am sure, brought in a dollar to the box-office, and yet who is considered, I am told, to be the foremost German Wagnerian soprano. Personally, I wouldn't cross the street to hear her. And it's less than a year, now, since a European soprano, practically unknown to European audiences, proved herself an artist of heroic proportions right here in New York. And need one rehearse the case of Lilli Lehmann?

* * *

Credit this one to Walter Winchell in his column in the *Daily Mirror* that is read, I'm told, by all sorts and conditions of men. Here it is:

The legend in concert circles is that Mischa Elman, the violinist, and Menuhin, the ditto, are not pals. There is jealousy between them. . . . Now go on with this eavesdropped dialogue in a 57th Street (near Carnegie Hall) tearoom, between Mischa and a friend: Says the friend: "Have you heard about Kreisler's flop in Chicago?"

Mischa: "Waiter, bring the gentleman a caviar sandwich."

Friend: "And about Zimbalist's poor season?"

Mischa: "Waiter, make that a dish of caviar."

Friend: "And then, there is Heifetz—just back from a world tour. He certainly couldn't have done so well, what?"

Mischa: "Waiter, champagne, and bring two glasses!"

Friend: "But Menuhin, I hear, is packing them in on his tour. He had nine sold out houses in Melbourne."

Mischa: "Waiter—give him the check."

* * *

That was a real recital which Marian Anderson, the Negro contralto, gave at the Town Hall on Dec. 30. I had heard glowing reports during the last few years of her successes abroad, but even so I did not realize we were in for such a treat as Miss Anderson gave us.

Roland Hayes, Paul Robeson and Edward Matthews are three Negro singers who have commanded the attention of concert audiences. Miss Anderson matches the finest they have offered and in some ways surpasses them. She has the same deep spiritual quality in her singing that won Roland Hayes his large following some years ago, when he came before us in a recital at the old Aeolian hall.

I wonder often what it is that gives Negro singers their individual quality. I guess it is race that explains it. I think, too, that it is the genuine love they have for music that makes Negro singers throw themselves so completely into their performances.

What Miss Anderson did in Schubert's 'Death and the Maiden' revealed her consummate artistry and made her

With Pen and Pencil



Georges Barrère Plays His New Platinum Flute, Which Is Undoubtedly His Most Precious Instrument

audience give her one of the most resounding ovations heard in a New York concert hall in this or any other season.

There'll be many a music lover in the land who will thank S. Hurok for bringing Miss Anderson back to this country. In doing so Mr. Hurok again shows himself one of the most enterprising of managers.

* * *

There is a rumor that the Chicago opera forces will produce 'Tragedy in Arezzo' ('Caponsacchi') next season and that the composer will conduct it. I am happy to know this, for the work deserves to be heard here in the United States, where Hageman has lived for many years. To think that an opera based on one of the few hundred per cent successful plays of recent years, 'Caponsacchi,' in which Walter Hampden played for several seasons throughout the country, should have to wait for a production here, while it was heard both in Germany and in Austria in German translation!

It isn't enough that Chicago is considering it. How about New York hearing it too, either before or simultaneously? Here's an opera for the Metropolitan if ever I knew one, with a role for Lawrence Tibbett that, as I think I once wrote you last year, is just made for him, and with a fine soprano part for Helen Jepson.

* * *

A charming girl from Baltimore tells me of one of the most ingenious contrivances for getting up in the morning. In Maryland's fair city there is a noted scientist, who is also a great music fan. He doesn't like the sound of an alarm clock; nor does he like to get up. So what do you think he does?

He hooks up his alarm clock to his phonograph, so that when the alarm goes off, it starts his phonograph playing a record. The sound of sweet music wakes him from his slumbers. Wakened, he lies there until the record is finished, and then he has to get up to take off the record. When he has done that, he is up and ready to begin his day. One of my imps, looking over my shoulder while I was writing the above, called out to me: "To make it complete, he ought to use but one record, that of the famous chorale, 'Wachet auf!' (Awake!) That's a good idea, says your

Mephisto

Music Teachers Hold Stimulating Three-Day Session in Philadelphia

(Continued from page 3)

ing was held the annual convention of the National Association of Schools of Music, with the president, Earl V. Moore, of the University of Michigan, in the chair. In addition annual luncheon meetings were held of the Mu Phi Epsilon sorority, the Mu Phi Alpha sorority and the Choral and Festival Alliance, Mrs. William Arms Fisher, of Boston, presiding.

Chicago was selected as the 1936 convention seat by the executive committee, winning over Cleveland, thanks to the active campaign of Dr. Rudolph Ganz and others from Chicago. The dates set are Dec. 28-30. The new MTNA board of officers is headed by Earl V. Moore. Rudolph Ganz is the new vice-president and the following were reelected: secretary, Donald M. Swarthout, University of Kansas; treasurer, Oscar W. Demmler, Pittsburgh, and editor, Karl W. Gehrken, Oberlin College.

The National Association of Schools of Music elected the following board: president, Howard Hanson, Eastman School of Music, Rochester, N. Y.; vice-presidents, Dr. David Stanley Smith, Yale University; Frederic B. Stiven, University of Illinois; Dorsey Whittington, Birmingham Conservatory, Birmingham, Ala., and Tracy Cannon, McCune School of Music, Salt Lake City; secretary, Burnet C. Tuthill, Southwestern College, Memphis, Tenn.; treasurer, Charles N. Boyd, Pittsburgh.

Three new members were elected to the important Commission on Curricula: Mr. Swarthout, Frank H. Shaw, Oberlin Conservatory, and William Kappelman, Wisconsin Conservatory, Milwaukee, and the following were re-elected: Wallace Goodrich, New England Conservatory of Music; James T. Quarles, University of Missouri; Albert Riemenschneider, Baldwin Wallace College, Berea, Ohio; Mr. Moore, the retiring president. Chicago was named for the next meeting, which will be held simultaneously with the MTNA.

Proceedings got under way on Friday afternoon with a bustling scene of registration and in the evening a program was given in the ballroom featuring Philadelphia artists in compositions mainly by Philadelphian or former Philadelphia composers. This was sponsored by the Philadelphia Music Teachers Association, Dr. Edward Ellsworth Hipsher, associate editor of *The Etude*, president. Dr. Hipsher was also the general chairman of the local convention reception and arrangements committee. The major offering was George Boyle's Sonata for piano and violin, couched in a moderate modernistic idiom and excellently performed by Sascha Jacobinoff with the composer at the piano. Marie Stone Langston, contralto of note and exceptional talent, was heard in artistic delivery of a group of songs, including Dr. Hipsher's tender 'Heart Secrets,' Louis Shenk's interesting 'Our Babe' and George W. Chadwick's well known 'Thou Art to Me.' The final offering was a series of two piano works, by the effectively co-operative duo-pianists, Elizabeth Gest and Mary Miller Mount.

President Stiven called the first general session to order on Saturday morning, Dec. 28, and the welcome of the city was extended by Mayor J. Hampton Moore. Response for the asso-

ciation was made by Mrs. Crosby Adams, Montreat, N. C., the oldest living member of the association, with a record of fifty-five years. Alice Ehlers, Danish harpsichordist, was the first performer, after which Marion Keighley Snowden, a specialist in the field, told the story of Old English Music in its recent renaissance, garbed in a wine red Elizabethan costume and illustrating her talk with examples on the piano and with lantern slides derived from research in the British Museum.

Mrs. H. H. A. Beach, always a notable figure, in "A Plea for Mercy," whimsical yet substantial, made an appeal for the restoration of the old-time ideal of "a beautiful singing-tone" on the piano. Additionally she gave a brief recital, playing sensitively her own 'La Fê de la Fontaine,' 'Fair Hills of Eire' and 'The Chipmunk,' a delightful capriccio.

Dr. Frances E. Clark, educational director of the Victor Company, chose as her topic 'Widening the Musical Horizon.' She noted that music the past five years had "been obscured by the economic skyscrapers of the depression" and called for a restoration of its status.

Federal Music Project Discussed

Dr. Nikolai Sokoloff, director of the Federal Music Project under the Works Progress Administration, made a forceful address in which he told of the work being done for the relief of unemployed musicians, nearly 14,000 of whom are already working on musical projects in 24 states. He said it is a national and social duty "to take care of those who honorably and constructively practice their profession by providing work for them, thus ensuring a livelihood under emergency conditions and conserving their talent and skill, which otherwise through disuse would be blunted." This he considered a legitimate conservation of a great natural resource. In the finale he called for more and better leadership among musicians and declared "musicians must organize to attain official recognition."

Edwin Hughes, who presided over the piano forum, opened it with an informing and brilliant address on Theodore Leschetizky in which he gave his personal reminiscences of the great piano pedagogue and some of his famous pupils including Paderewski, Hambourg, Gebhardt, Schnabel, Gabrilowitsch, John Powell and Wittgenstein; analyzed the Viennese master's methods and basic principles of teaching and fixed his place as a bridge between the great early days of music of Beethoven, Czerny, etc., and the very recent past into which he survived.

Similar service for Tobias Matthay was performed by Bruce Simonds of Yale, who sketched Matthay's books, his pedagogic methods, his success as a teacher and his personality. Evelyn Swarthout, a pianist of solid attainments and artistic interpretation, offered a recital program, including a Schumann toccata and intermezzo, the Chopin Barcarolle, Op. 60, and 'L'Île Joyeuse' and other Debussy compositions. George Woodhouse, noted London teacher, described, with piano illustration, his 'New Way to Piano Technique.'

William S. Brady, who presided, opened the voice forum with a constructive and provocative address on 'The Professional Field for the Vocal Student in America.' He stressed the necessity for providing opportunities in American communities for American trained American singers. Edgar Schofield, president of the New York Singing Teachers Association, delivered an interesting and informing paper on 'Speech



The Newly Elected and the Retiring Presidents of the M. T. N. A. Earl V. Moore (Left), Who Succeeds Frederic B. Stiven



in Song,' analyzing singing as opposed to vocalization and showing that the sound is the result, not the cause of man's development of his vocal sound instrument which is the result of socialization and the desire to communicate ideas.

As an adjunct to the forum a notable recital was given by Grete Stueckgold, soprano, and Charles Hackett, tenor, of the Metropolitan, the former a last minute substitute for Kathryn Meisle, who was indisposed. Both singers were in exceptional voice and their program provided one of the outstanding events of the convention. For arias Mme. Stueckgold sang 'Elsa's Dream,' and Mr. Hackett Handel's 'Enjoy the Sweet Elysian Groves.' The former then confined herself to Lieder including Schubert's 'Der Wegweise' and 'Wohin,' Wolf's 'Elfenlied' and Strauss's 'Zueignung' and Rossini's 'Danza' as encores. The latter gave exquisitely a group of French songs including Duparc's 'Extase,' Saint-Saëns's 'Mai' and compositions of Szulc and Fourdrain, with Lehar's 'Thine is My Heart' as an encore. 'The Role of Imagery in Voice Teaching' was discussed with illustrations by Wilmer T. Bartholomew, of Peabody Institute, Baltimore, and the two forums joined to hear Mme. Marie Von play the slow movement of the Beethoven concerto in G on the piano to an accompaniment on a specially contrived recording instrument. In the evening the delegates heard the Philadelphia Orchestra concert, followed by a reception in which Leopold Stokowski greeted them individually.

Organ and Choral Forum

Sunday morning was devoted to church services, historic fanes, such as Christ church and Old St. Peter's (Episcopal), Old St. Joseph's and the cathedral Catholic, Old St. George's (Methodist).

The organ and choral forum was held in the afternoon at the University's Irvine Auditorium, with Harry Clay Banks, Jr., organist of Girard College and dean of the Pennsylvania Chapter American Guild of Organists, presiding. Arthur W. Howes, subdean of the chapter, gave a distinguished recital on the former Sesqui-Centennial Organ, presented to the University by Cyrus H. K. Curtis, playing the Bach Fugue in G, and his choral prelude, 'Christians Rejoice,' Karg-Elert's triumphant march, 'Now Thank We All Our God,' and typical works of Viérne and Widor.

The Choral Club of the Camden Art Society, Dr. Henry S. Fry, director, made the concerted contributions, including Mr. Banks, 'Cradle Croon,' Dr. Fry's arrangement of 'Silent Night,' a series of Yule carols and the 'Gloria in Excelsis' of the Bach B Minor Mass. Raymond Heston was the accompanist and the soloist was Marion Owrid, soprano.

Mrs. William Arms Fisher, chairman of the Choral and Festival Alliance made a formal address on 'America Becomes Choral Conscious' in which she said the

United States is becoming "the singing nation," reporting that there are more than 20,000 choruses and choirs in the country today and that choral singing is growing among women's clubs, industrial and commercial plants, and in recreation and community centres.

As the guests of the Presser Foundation the delegates were taken on a bus tour of the city to Germantown to the Presser Home for Retired Musicians, where a buffet supper was served after an inspection of the institution, founded by the late Theodore Presser. Dr. James Francis Cooke, president, Mrs. H. H. A. Beach, and Mrs. Crosby Adams, MTNA member since 1880, made brief remarks.

Mrs. Boulton Lectures

A highlight of the Sunday night lecture in the ballroom, Rudolph Ganz presiding, was Mrs. Laura Boulton on 'Rhythm in the Jungle.' Mrs. Boulton has made four trips through Africa with the expeditions of her husband of the Field Museum of Natural History, Chicago, but with primitive music instead of ornithology as her objective. She illustrated with both film and sound recordings.

The second general session, Monday morning, Dec. 30, had President Stiven as chairman. The principal address was made by Henry S. Drinker, Jr., noted Philadelphia lawyer and equally noted as an amateur of music, who discussed 'Our Present Needs in Music Education.' His thesis was that America will become music conscious only when amateurs generally have the knowledge of music which comes from participation.

A revised conception of tonality was offered with Joseph Yasser of New York, advancing some ingenious technical theories. Olin Downes, of the New York Times, was a constructive and stimulating speaker on 'The Work and Practical and Artistic Problems of the Music Critic.'

Mr. Downes set as the ideal of music criticism a sort of supreme court, untouchable and free of outside influences.

Music was furnished by the Trio Classique of the Curtis Institute, Eudice Shapiro, violin; Virginia Majewski, viola, and Ardelle Hookins, flute, whose performance of the Beethoven Trio, in D, Op. 25, and Reger's Trio, Op. 141A, was warmly applauded.

The annual luncheon of the National Federation of Music Clubs proved an outstanding feature of the convention. With the graceful and gracious Mrs. John Alexander Jardine, president, as toastmaster, many musical notabilities were introduced for a bow and some for brief remarks. Mrs. Vincent Hilles Ober, of Virginia, the Juniors' chairman, gave a roseate report of progress made by her group. President Stiven of the Association paid tribute to the great work of the Federation.

A. Walter Kramer, editor of *MUSICAL AMERICA*, took up the cudgels in behalf

(Continued on page 32)

PHILADELPHIA HAILS A REVIVAL OF OPERA

'Tosca,' 'Prince Igor' and 'Portrait of Manon' Given during Month of December

PHILADELPHIA, Jan. 5. — Lyrico-dramatic prospects were enhanced here by three operatic performances during December. The return of the Metropolitan Opera after a season's lapse, with 'Tosca' on Dec. 19, was signalized by a sell-out of the Academy of Music to its box holders, subscribers and the general public. 'Prince Igor,' presented as the Philadelphia Orchestra's second offering in a festival series of extra events on Dec. 23, almost filled the Academy. The big ballroom of the Stephen Girard Hotel was crowded for the presentation on Dec. 15 of 'Le Portrait de Manon' of Massenet, one of a series of three operatic productions being given by the Italo-American Philharmonic Orchestra. In addition The American Opera Guild will give a series of eight operas, two monthly, beginning on Feb. 6 and the Metropolitan's visits will include at least three more productions.

Vast acclaim greeted the returning Metropolitan. The occasion was the most brilliant the Academy has witnessed since the boom days of 1928-29. Society's sanction was vouchsafed in fullest measure not only socially, but also with the substantial co-operation of a guaranteeing committee of social and musical leaders which undertook the filling of the house and underwrote any possible deficits. Virtually a new cast participated though the Scarpia, John Charles Thomas, had sung the role here once before with the former Philadelphia Grand Opera Company. His chief colleagues were Richard Crooks as Mario and Lotte Lehmann as Tosca, both favorites here, but making local debuts in these roles. The conductor, too, Gennaro Papi was a newcomer with this score. Due perhaps to the excitement of the occasion and the fact that this was the very first 'Tosca' of the Metropolitan's season the performance was slow in gaining headway, though at no time was the vocalization of the principals less than superb. At first, too, Mr. Papi, long absent from the Academy, misjudged the delicate acoustics of the house and permitted too much tone from the orchestra. The performance on the whole was highly satisfying with Mme. Lehmann reaching dramatic heights in the final rampart scene, and with Mr. Crooks giving an unsurpassable delivery of the duet, 'O Dolci Mani.' The latter was theatrically effective throughout and sang exquisitely that 'Recondita Armonia' and 'E Lucevan le Stelle' and with Mr. Thomas bringing all the finesse of his art to the part of the fastidious Roman prefect, and projecting the sinister qualities of that formidable personage into his tones. The Sacristan of Louis D'Angelo, and the Spoletta, a standard impersonation of Giordano Paltrinieri, and other roles were well sustained.

Art of Russia in 'Prince Igor'

'Prince Igor' was given a spectacular investiture and generally effective presentation by the Art of Musical Russia, Inc., as the first of a series of such productions in various Eastern cities. This time it was in conjunction with the entire Philadelphia Orchestra, which occupied an enlarged pit and was directed by Alexander Smallens, who was the conductor also of the Borodin opus at



Christian Sinding, the noted Norwegian composer, who celebrates his eightieth birthday on Jan. 11

its only other local revelation by the Civic Opera Company half a dozen seasons ago. It does not detract from the colorfulness of the production or the sincerity and substance of the singing and acting to say that the major asset was the thrilling reading of the barbaric, exciting and typically Slavic score. Several singers familiar from last season's Philadelphia Orchestra opera series as well as several newcomers of merit participated. Georges Dubrovsky in the title role, Jeanne Palmer as the Queen, Edwina Eustis as Kontchakova, with the lovely cavatina to her credit, Ivan Ivantsoff as Igor's son, John Gurney as Kontchak, the Polovtsy chieftain and Gean Greenwell as Prince Galitsky coordinated the plot of the chronicle play of medieval Russian history with well adjusted histrionic and vocal skill. The comedy of Vassily Romakoff as Skoula and Josef Kallini as Eroshka was highly diverting, and the choral contributions, highly important in Russian opera, were finely and often stirringly made, the carousing scene of the drunken villagers being a particularly apt piece of mass delineation. The Yakovlev Ballet danced variedly, strenuously and pictorially in the famous Polovetzian dances of the third act.

The Massenet operatic pastel was given its Philadelphia premiere by the Italo-Americans under the baton of Guglielmo Sabatini. 'The Portrait of Manon' is a lyric trifle, depicting an episode of Des Grieux's later life, when with recollections of his lost Manon he acts to forward the romance of a pair of young lovers. Touches of humor mark the slender plot and the score, characteristic of Massenet's graceful talent, is redolent of the original Massenet score, with distinct reprises of familiar passages, including 'Le Rêve.' Marie Zara and Ruth Freiberg, the lovers, and Ludwig Englander as Des Grieux and Walter Berti as Tiberge, were all in the dramatic picture and sang impressively. The orchestra gave a satisfying account of the agreeable score. The orchestration was by Mr. Sabatini and the English translation used was that of Mr. Englander.

W. R. MURPHY

A Tribute to Sinding on His 80th Birthday

Veteran Norwegian Composer Active in Creative Work—Recently Completed New Composition—His Place in Scandinavian Music Celebrated Next to Grieg's—Some Reminiscences of a Genial Man and Modest Master

By A. WALTER KRAMER

THE world forgets, we are told, far too quickly the achievements of many artists. But we have reason to remember an anniversary of the greatest of living Norwegian composers this month, despite the fact that he has lived far from the madding crowd for many years. Christian Sinding will be eighty years old on January 11. He is living in Oslo, the capital of his native Norway, where he is honored by his countrymen. For after Grieg the name of Sinding is the most celebrated in Norwegian music.

It was my privilege to meet him in 1921 when he was in the United States, teaching at the Eastman School of Music and again in 1923, when I saw him on several occasions in Berlin. He has ever been the genial, modest master. Famed throughout the world, his attitude toward his art has never changed; nor has he attempted to modify his musical speech to be in style with current trends. Trained at the Leipzig Conservatory, he shows in his works in the large forms his splendid command of his art. Known best, as is often the case, by his smaller works, among them the famous 'Frühlingsrauschen' ('Rustle of Spring') for the piano and his song 'Sylvelin,' he has also composed two symphonies, the one in F introduced by Nikisch in 1921 at a Gewandhaus concert in Leipzig, two excellent violin concertos, an opera, and a Suite in A Minor for violin and orchestra, played by many of the world's great violinists, as well as chamber music, and numerous piano compositions, songs and choral pieces.

That the veteran composer has not ceased to devote his time to creative

work is evidenced in a letter, which I received from him recently. It bears the date of Nov. 25. I had sent him a copy of the program given last February at the Town Hall by Ethel Bartlett and Rae Robertson, on which they had played his 'Theme and Variations.' In his letter he apologizes for the delay in replying, as follows: "I am conscience-stricken at answering your friendly letter of February 11 only now. I thank you heartily for it. When it came, I was engaged completing a new score, which is now entirely finished. So am I. One can worry himself to death over the fact that one gets old (if one lives long enough), — and tired. All one's strength has to be concentrated, it would seem, in the endless writing of notes. The moral? Don't worry!"

"It was kind of you to send me the program of the concert of Miss Ethel Bartlett and Mr. Rae Robertson. I was delighted to have it and know about it. What a pity that I could not hear it! For then I could have thanked them personally for the fine performance. Please express to them for me my heartiest thanks."

It would be interesting to know what the work is that Sinding has completed. I shall ask him when I reply to his letter.

The Northland has recently been joined by the world in celebrating another of its musical son's birthdays, that of Jean Sibelius on Dec. 8. Sinding and Sibelius, men working on widely divergent lines in creative music, yet both masters in their own way, the Norwegian a conservative follower of tradition, the Finn an individualist seeking new, untrodden paths.

To Christian Sinding on his eightieth birthday let me express my profound admiration of his distinguished art, and congratulate him as a standard bearer in the development of the music of his native land. In voicing this sentiment, I feel that I am speaking for thousands of musicians and music lovers all over the world. We wish him many more happy years and the continuance of the desire to contribute new works to the literature of music.

PHILADELPHIA HOME OF NEW OPERA GUILD

Chosen as Key City in Chain of National Proportions—Eight Works Planned

PHILADELPHIA, Jan. 5.—Philadelphia is to be the key city and producing centre of the American Opera Guild, a new organization planning to branch out into national scope. The triple purpose will be to present opera (as far as possible in English), of satisfactory quality, to develop opera appreciation and to afford a training ground and professional outlet for American singers. The sponsors are Rollin W. Van Horn, president, a well-known Philadelphia business leader, Walter Grigaitis, conductor, who was musical director of the old Pennsylvania Grand Opera Company, and under whom Moussorgsky's 'Khovantchina' and other works had their American premieres; Robert Steel, baritone of the former Philadelphia Grand Opera and other companies, and Jan Rudow, active in the local concert and theatrical field.

Operas according to present plans will be cast, mounted and rehearsed in this city, where they will have an initial presentation. They will then be

taken to other cities of the Guild chain where organizations are now being formed. From an economic standpoint this procedure is designed to reduce the overhead both of expenses and to simplify the innumerable details of operatic production.

The first season will include eight operas to be presented at Scottish Rite Hall, two each month beginning on Feb. 6 with 'Faust' in French. The second night a double bill will include 'The Secret of Suzanne' and 'Garden of Mystery,' a world premiere, both in English. Other works in preparation include 'The Bartered Bride,' 'The Barber of Seville,' and 'Madama Butterfly' in English, 'Carmen' in French and 'Il Trovatore' in Italian.

W. R. MURPHY

Seattle Symphony Heard in Boise

BOISE, IDA., Jan. 5.—The Seattle Symphony, Basil Cameron, conductor, gave a concert here on Dec. 6 playing Grieg's 'Peer Gynt' Suite, Bach's Air for the G String, Dvorak's 'New World' Symphony and Grainger's 'Molly on the Shore.' Following the concert a dinner honored Mr. Cameron.

Resident Orchestras Provide New York's Christmas Music

The Philharmonic-Symphony, National Orchestral Association and Women's Symphony Give New York Holiday Programs—Eugene List Plays Shostakovich Piano Concerto with Klemperer in Its New York Premiere—Emanuel Feuermann Returns in Schumann 'Cello Concerto—John Powell Plays Own Work

WITHOUT visiting orchestral organizations, New York depended

upon local orchestras during the holiday weeks, and highly successfully, at that. Shostakovich's piano concerto was given its New York premiere by Eugene List



John Powell Was Soloist in His Own 'Negro Rhapsody' with the Women's Symphony

with the Philharmonic-Symphony and Leon Barzin gave a first hearing of the same composer's Suite, 'The Bolt.' John Powell played his own 'Negro Rhapsody' and Mozart's D Minor Piano Concerto with the Women's Symphony.

Barzin Presents Shostakovich Ballet Suite

National Orchestral Association, Leon Barzin, conductor. Soloist, Joseph Schuster, 'cellist. Carnegie Hall, Dec. 16, evening:

Concerto for String Orchestra Lully-Weingartner
Concerto in D.....Haydn
Ballet Suite, 'The Bolt'.....Shostakovich
(First time in New York)
Prelude to 'Lohengrin'; Prelude and 'Liebestod' from 'Tristan und Isolde'....Wagner

Many a contemporary composer might well envy Dmitri Shostakovich, young Soviet composer, the reception accorded his peculiar music on this occasion by a big, and presumably learned, audience. Some of them might even begrudge it to him with a show of reason.

In six fairly short pieces, Shostakovich managed to disclose the ribald satire, the biting realism, the carefree orchestral virtuosity that are his principal credentials. And that was about all. However, the music was vastly entertaining. After a pompous introduction, involving fanfaring and much drum-pounding, came a travesty on the polka—conceived in what one supposes is the Barnum and Bailey idiom of guffawing trombones, calliope woodwind and trapeze percussion—which so diverted the listeners that it was repeated. A neutral variation preceded the next onslaught which took the form of a tango, a very slow, very Slavic, suspiciously Chopinesque tango. The intermezzo was a waltz burlesque in broken rhythm, and the final was a kind of grand march, *fortissimo*. Throughout, the composer leaned heavily upon the brass, as is his wont, and treated the orchestra as a troupe of competing prima donnas rather than a commune of interdependent voices.

The young players apparently reserved the major part of their enthusiasm and technical genius for Mr. Shostakovich. But there was enough in excess to give a straightforward interpretation of the Lully work, notable for military strictness of attack and release which is one of the first essentials of such music, and a praiseworthy accompaniment was provided for the earnest and musically delineation of Haydn's concerto by Mr. Schuster. Initial nervous-



Dmitri Shostakovich, Represented on Two Orchestral Programs with New Works, His Piano Concerto and a Suite, 'The Bolt'

ness caused the 'cellist to hurry phrases and cloud intonation at times in the first movement which contains a difficult cadenza. But the adagio was tenderly lyrical, and the final allegro, stout with folk material, was very capably represented.

The Wagner excerpts, taken deliberately and dramatically by Mr. Barzin, suffered from mischance and, we suspect, scant rehearsing.

Powell Soloist with Women's Symphony

New York Women's Symphony, Antonia Brico, conductor. Soloist, John Powell, pianist. Carnegie Hall, Dec. 17, evening:

Suite in D.....Bach
Concerto in D Minor.....Mozart
Mr. Powell
'Negro' Rhapsody.....Powell
Mr. Powell
Symphony No. 2 in B Minor.....Borodin

Probably the most complimentary thing that can be said of any new musical organization is that, with each succeeding

public appearance, it acquires more of the professional manner and spirit. There should be no hesitation in awarding such a palm to Miss Brico and her women musicians. They have come a long way since they first bid for metropolitan attention last season, and at this performance the listener had to remind himself at intervals that the same group was on the platform.

Nobody, however, would contend that the ultimate has been attained by these players. The familiar Suite in D, containing the very engaging Gavotte and the original of the well-worn 'Air on the G String,' was rhetorically correct and stated with an admirable body of tone. But rhythms were somewhat inclined to rigidity and tempos to sameness, and these things gave the suite a heaviness which it does not inherently possess.

The orchestra co-operated ably with Mr. Powell in his 'Negro Rhapsody,' a work which seems to wear remarkably well. And a solid accompaniment was provided for his harpsichordal, highly impersonal interpretation of the Mozart concerto. Obviously, and with undoubted wisdom, Miss Brico concentrated her own and her players' abilities upon the Borodin symphony, which, placed last on the program, came as the authentic climax of an evening of impressive performances. This melodic, orient-painted work, one of the most characteristic manifestations of the busy doctor's musical genius, brought forward by far the best playing of the evening. Miss Brico disclosed a thorough digest of the lovely score, and the orchestra rose to her demands with a fervor not revealed before at these concerts.

Young Pianist Introduces Shostakovich Concerto with Philharmonic

New York Philharmonic-Symphony, Otto Klemperer, conductor. Soloist, Eugene List, pianist. Carnegie Hall, Dec. 19, evening:

Suite No. 2 in B Minor.....Bach
Concerto, Op. 35.....Shostakovich
(First Time in New York)

Mr. List
Symphony No. 7 in C.....Schubert

With four performances of his piano concerto and one of his ballet suite, 'The



Eugene List Made His Debut with the Philharmonic-Symphony, New York

Bolt' in one week, young Mr. Shostakovich will hardly complain that he has not had his day in New York. Nor can the Soviet Union protest a dearth of musical ambassadors in the land. Both of the works were happy choices in that they set forth different, and presumably representative, phases of the composer's talents. The ballet suite reviewed elsewhere in these columns is light, ironic piffle, whereas the concerto would seem to be an attempt to write authentic music in what some will call the archaic sense, rather than to erect a tower of dissonance and virtuosity. The work is comparatively brief, composed of four short movements played without pauses, and conceived in a neo-romantic language, sometimes banal, sometimes nostalgic in its backward glances at the obsolete professors of sentiment and personality in art.

The curious instrumentation (strings and solo trumpet) circumscribes the music noticeably, sometimes seriously. And the most is not made even of the available materials. The solo piano and the trumpet shoulder most of the responsibility, although in the Lento there is very effective writing for muted 'cello. The opening movement, by virtue of rhythmic regularity discloses a unity not characteristic of the Shostakovich technique revealed thus far. Brilliant display is the principal business of the piano, of course, and seventeen-year-old Mr. List, who gave the American premiere of the concerto with the Philadelphia Orchestra in its home city last year, accomplished his task with something resembling perfection. This was his first New York appearance, but he exhibited no nervousness; he apparently knew the work perfectly and his technical equipment is such that the most formidable difficulties, especially the rapid octave passages, inspired not the slightest reticence. His performance throughout was sturdy, competent and intelligently adult.

The trumpet is virtually co-star of the composition. It co-operates with the piano in important phrases, it has a long and beautifully written solo passage, *con sordino*, in the Lento, and, in the closing Allegro con brio—Presto, takes a spectacular turn which involves some admirable

(Continued on page 22)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



RETHBERG



MENUHIN



MARTINI



FRANTZ



GLADE



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BAMPTON



ANTOINE

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WASHINGTON ENJOYS CROWDED FORTNIGHT

Flagstad and Totenberg in Recital—Two Orchestras Add to Calendar

WASHINGTON, D. C., Jan. 5.—The pre-holiday concert season reached its peak with the appearance of Kirsten Flagstad on Dec. 18 on the opening program of Mrs. Lawrence Townsend's Wednesday Morning Musicales at the Mayflower Hotel. The second artist was Roman Totenberg, Polish violinist, who made his American debut with the National Symphony earlier in the season. Mme. Flagstad's program included German and Norwegian songs, the aria, 'Elsa's Traum' from 'Lohengrin' and the 'Liebestod' from 'Tristan.' Not in many years has this city heard singing of the type that Mme. Flagstad presented. The audience listened spell-bound to songs delivered with uncanny repose but with an exquisitely spun tone of moving sweetness.

A decided success was won by Mr. Totenberg who played more brilliantly than at any of his previous appearances here. Finished style and ripe musicianship controlled a technique of dazzling fluency. Unusually fine accompaniments were provided by Edwin McArthur for Mme. Flagstad and Arpad Sandor for Mr. Totenberg.

Sergei Rachmaninoff played at Constitution Hall on Dec. 10. In fine pianistic form as far as the technical side of his presentation was concerned, he was not so successful in this recital at catching the proper mood for his interpretations. Apart from this, the performance was marked by polish and artistry.

Two Orchestras Heard

Two notable concerts by the National Symphony on Dec. 12 and 16 were devoted to unusual programs. The feature of the Dec. 12 concert was the first hearing in this city of Shostakovich's First Symphony, a work that made a decided impression by its freshness and vitality. Irina Petina was introduced to the local public on Dec. 16. After an aria from Tchaikovsky's 'Jeanne d'Arc,' Miss Petina sang several from 'Carmen' interspersed with orchestral excerpts from the same opera. She disclosed a voice of lovely quality and well schooled. She so charmed her listeners that nearly all of the arias had to be repeated.

The second appearance of the Philadelphia Orchestra on Dec. 19 was made without Mr. Stokowski at the conductor's desk, his place being taken by Alexander Smallens. The change in conductors, due to the illness of Mr. Stokowski, also necessitated a change of program much to the disappointment of the large crowd that filled Constitution Hall. Fritz Kreisler was the soloist, playing the Brahms Concerto. This beloved artist was given an ovation.

Other visitors were Lucrezia Bori, Albert Spalding and Harold Bauer in a sonata recital and the young negro soprano Otis Holley in recital at the Metropolitan A. M. E. Church. Miss Bori added variety to the ordinary concert plan by appearing in a Venetian costume of 1700 and a Spanish Gypsy costume in the second half of her program. Frederick Bristol accompanied.

The sonata recital of Messrs. Spalding and Bauer, who replaced Gabrilovitch on this year's program, revealed a fine musical combination and proved

New York Gathering for Community Concerts



Cosmo-Sileo
Executives of Columbia Concerts Corporation and Members of Community-Cooperative Concerts at the Party Given by Mr. and Mrs. Ward French After the Annual Community Conference in New York

AT the close of the annual two weeks' conference in New York, during which Community-Cooperative Concert Service makes its plans for the coming season, Ward French, general manager, and Mrs. French invited more than 200 guests to meet Community members. The conference, said to be the most important ever held because of the extension of Community-Cooperative service to more than 200 cities and towns, was attended by workers from every part of the country and marked a satisfactory conclusion to plans for creating better service and for the increase of membership during the coming campaigns for the new season, to be held through the year, beginning in February.

Seen in the photograph above are the following executives of Columbia Concerts

one of the most artistic performances heard this season. Both artists, in spite of their dissimilar temperaments, adjusted themselves to each other superbly and gave magnificent interpretations of Beethoven's C Minor Sonata Op. 30, No. 2, the Mozart Sonata in B Flat and Franck's Sonata.

The Monte Carlo Ballet Russe crowded the National Theatre on Nov. 17 for its only appearance this year.

Otis Holley, a pupil of Oscar Seagle and a protégée of Pauline Dodson Gold, who accompanied her, sang a taxing program that ranged from songs and arias in foreign languages to modern American songs and spirituals. Her voice is appealing in quality and of wide range and her debut was a decided success.

ALICE EVERSMAN

Eidé Noréna Active in Concert and Recital Fields

Eidé Noréna, soprano of the Metropolitan Opera, included among her recent activities in concert and recital while on tour, appearances in Richmond, Va., on Dec. 11, at Converse College, Spartanburg, S. C., on Dec. 13, and in Baltimore on Dec. 16. In New York she was soloist at the Plaza and Bagby Musicales. Her New York recital will be given in the Town Hall on Jan. 12, when her program will include works by Giordano, Scarlatti and Verdi; Lieder by Schubert and Wolf, and other songs by Gretchaninoff, Debussy, Luboshutz, Liszt, Rachmaninoff, Sinding and Alnaes.

Corporation: F. C. Schang, F. C. Coppicus, Lawrence Evans, Jack Salter, John Evans, Horace Parmelee, George Brown, Calvin Franklin and Rudolph Vavpetich, also Mrs. Ada Cooper and Ruth O'Neill. Arthur Judson, president of Columbia Concerts, also was present.

Members of the office and field staff of Community-Cooperative Concerts in the picture are Mr. French, Arthur L. Wisner, Flora H. Walker, Robert Ferguson, David Ferguson, Hugh Hooks, Marcha Kroupa, Dorothea Fitch, Elliott Stewart, Henry De Verner, Helen Earle, Sophia Pimsleur, Joseph Stover, Theresa Mante, Amelia Sperry and Jane Goude.

Many noted artists, who have been represented by Community-Cooperative service in the past year, were also present. They

included Lotte Lehmann, Nino Martini, José Iturbi, Charles Hackett, Paul Alt-house, Frederick Jagel, Richard Bonelli, Hilda Burke, Josephine Antoine, Charlotte Simonds, Helen Oelheim, Elsa Alsen, Julius Huehn, Frederic Baer, Edgar Allen, Ernest Hutcheson, Muriel Kerr, Iso Brisselli, Webster Aitken, Gunda Mordan, Myron Duncan, Rosemarie Brancato, Agnes Davis, Rosa Tentoni, Jeannette Vreeland, Toscha Seidel, Marcel Hubert, Beatrice Burford, Mildred Dilling, Carlos Salzedo, Georges Barrère, the Russian Imperial Singers, Angna Enters, Carola Goya, Horace Britt, Jacques Gordon, Frank Kneisel, John Alden, Robert Turner, Norman Secon, Fowler and Tamara, Wilfred Pelletier and Désiré Défrère.

ORCHESTRAL GROUPS APPEAR IN CHICAGO

Woman's and University Forces Give Concerts—Swedish Singers in 'Messiah'

CHICAGO, Jan. 5.—The Swedish Choral Club was heard in an altogether brilliant interpretation of Handel's 'Messiah' under the direction of Harry T. Carlson, at Orchestra Hall on Dec. 22. The soloists were Edna Johnsgaard Thompson, soprano; Edna Swanson Ver Haar, contralto; Charles Sears, tenor; Raymond Koch, bass; and Stanley Martin, organist. Accompaniments were furnished by members of the Chicago Symphony.

The Woman's Symphony of Chicago gave its second concert of the season under Ebba Sundstrom, at the Studebaker Theatre on Dec. 15. Orchestral numbers included the overture to Saint-Saëns's 'La Princesse Jaune'; Franck's 'Les Eolides'; and Delibes's ballet suite, 'Coppélia.' The soloist was a former Chicagoan, Ralph Lawton, pianist, recently returned from a long European sojourn. Mr. Lawton displayed a clean-cut technique and a sympathetic understanding of modern music in Debussy's Fantaisie for piano and orchestra and Ravel's Concerto.

The Autumn quarter concert of the University of Chicago Symphony was held in Mandel Hall on Dec. 13 under

the leadership of Carl Bricken. The major item of the program was Tchaikovsky's Fifth Symphony. Robert Dolejsi was heard as viola soloist in Turina's 'Andalusian' Suite. Novelty was given to the concert by the performance of two pieces by Huguenin from small woodwind combinations, and a trio by Beethoven for two oboes and English Horn.

Albert Spalding, violinist, gave the semi-final concert in the Northwestern University course in The History and Enjoyment of Music, at the Auditorium on Dec. 18. Mr. Spalding presented a program including Tartini's 'Devil's Trill' Sonata, Bruch's G minor Concerto, and Saint-Saëns's 'Havanaise' and Rondo Capriccioso in a distinguished style marked by fluency and beautiful tone quality. André Benoist was the accompanist and Felix Borowski served as commentator.

Paula Howell, soprano, made her debut in song recital at Kimball Hall on Dec. 20.

ALBERT GOLDBERG

Jascha Heifetz Returns to America

Jascha Heifetz, noted violinist, returned to the United States after a concert tour of Great Britain, on the S.S. Manhattan on Dec. 22. He was to have resumed his American tour with a recital in Baltimore on Jan. 8. On Jan. 14 he will give a concert in Carnegie Hall for the benefit of the Women's Trade Union League. Other January appearances are in Boston, Washington, D. C., and Montreal.

Favorite Operas and New Singers at Metropolitan

(Continued from page 7)

ly articulated and of pleasing quality and should be heard to much better advantage in larger and more flexible roles, such as Mr. Huehn has sung with the Juilliard and in other operatic productions.

A NEW MARCELLO FOR 'LA BOHEME'

The first 'La Bohème' of the season was signalized by the final debut of the opening week, that of Carlo Morelli, Chilean baritone, in the role of Marcello, and the return, after a decade's absence, of Gennaro Papi to the conductor's podium. Lucrezia Bori made her second appearance of the week, this time as the piteous but very vocal Mimi; Frederick Jagel was Rodolfo; Helen Gleason, Musetta; George Cehanovsky, Schaunard, and Virgilio Lazzari, Colline. Louis D'Angelo, Max Altglass and Carlo Coscia took the remaining parts.

In physique as well as in voice and temperament, Miss Bori is particularly adapted to the portrayal of the vicissitudes of the tragic damsel, and, with bits of telling business, she accomplished the authentic decrescendo from the second act to the closing death episode which is essential to proper characterization. Mr. Jagel was more than usually effective as the impassioned young scribe. He sang beautifully with Miss Bori in the third act and his dramatic sense in the difficult fourth act was unerring.

Mr. Morelli, big of stature as well as of voice, recreated the painter member of the Bohemian ménage vividly and with a strong human touch which won general approval. He has been heard previously in New York at the Hippodrome, but never to better advantage, one ventures, than on this occasion, albeit there are few baritone roles less revelatory and viable. He co-operated admirably, as well, with Miss Gleason, who materialized a mercurial, pleasant-voiced and eye-filling vixen in Musetta.

The Metropolitan is to be commended upon its re-acquisition of Mr. Papi, a well equipped and well routined conductor. His beat and general command of the performance were precise and intolerant of the slovenly treatment too often accorded such over-familiar music as 'La Bohème.' Orchestra and singers responded unflinchingly to his directions. R.

LILY PONS RETURNS IN 'LAKME'

That 'Lakmé' lingers on in the repertoire is to be attributed almost solely to the popularity of Lily Pons, as was clear enough to those who heard and applauded the performance of this lightweight opera by Delibes on Dec. 23. The 'Bell Song' and the Berceuse are very pretty, as Miss Pons sings them. Moreover, she contrives to be pictorial and sympathetic as well as musical in her delineation of the title role. This was her return to the company for the new season and her admirers were eagerly applaudive.

In the cast with Miss Pons were Giovanni Martinelli, the Gerald of an earlier

Hilda Burke Comes to Metropolitan Opera after Wide Experience

A product of exclusively American training, Hilda Burke brings extensive operatic experience to her new career as a member of the Metropolitan Opera, with which she made her debut in 'Carmen' on Dec. 27. Singing with the Chicago Civic Opera from 1928 until its disbandment several years ago, she sang leading roles in 'Aida' (her debut there), 'Madama Butterfly,' 'Don Giovanni,' 'Lohengrin,' 'Turandot,' 'Pagliacci,' 'Carmen' and others, and during the last year of the Civic regime was heard in summer opera at Ravinia.

When the opera was reorganized two seasons ago Miss Burke was again engaged. She also participated in an earlier season of summer light operas, singing, among others, leading roles in Gilbert and Sullivan productions.

A native of Baltimore, the soprano studied there with the late George Castelle, winning a contest to appear with the Baltimore Symphony in 1926. A year later she was the winner of both the National Federation of Music Clubs and the National Opera Club prizes, and in the Spring of 1928 was chosen as a winner of the Juilliard School exchange plan with the Dresden Opera.

Miss Burke has also concertized widely in the South and West under the

'Lakmé' revival (that in which Mme. Barrientos sang the name part); Ezio Pinza, a sonorous new Nilakantha; Irra Petina, whose singing as Mallika was largely confined to the mellifluous first-act duet with Lakmé; and George Cehanovsky as Frederic. In other roles were Helen Gleason (Ellen), Dorothea Flexer (Rose), Thelma Votipka (Mistress Benston), Angelo Bada, Max Altglass, Giordano Paltrinieri and Hubert Raidich. Mr. Martinelli was much applauded for his singing of the air, 'Ah! viens, dans sette paix profonde.' Mr. Pinza, save for an excess of vibrato in Nilakantha's commonplace solo, sang with much richness of tone. Still, it was Miss Pons, with her bright bravura for the showpiece of the Hindu maiden, who gave the opera its moments of real vocal stir.

The Oriental locale of the work invites a showy divertissement. The music that Delibes provided for this purpose is by no means equal to his best achievements in this genre but it is pleasurable. What the new American Ballet would make of the opportunity provided by the bazaar scene was a cause for advance speculation. The stage directions call for dances entitled 'Terana,' 'Keklah,' 'Persian,' etc. There was no lack of Orientalism, of a kind, in what was performed; but the dancing itself was not of a distinction to proclaim



Connolly
Hilda Burke, Who Made Her Metropolitan Opera Debut as Micaela in 'Carmen'

management of Dema Harshbarger, sung with many orchestras and appeared in festivals, notably at Ann Arbor. Her radio appearances have included the recent series of Chase and Sanborn opera productions. Concert tours are now being planned for her by Concert Management Arthur Judson.

a new day for this department of the opera company. Louis Hasselmans conducted and Désiré Défrère had charge of the stage. O.

A SECOND 'TRAVIATA'

'La Traviata,' which opened the Metropolitan's season, came again to the stage on Christmas night with several changes in cast. Eide Noréna was the Violetta; Charles Hackett, Alfredo, and Lawrence Tibbett, the elder Germont.

Proceedings got off to an unpromising start. There was a general stiffness about the performance that augured ill for the evening. With the second act, however, the veil, or whatever it is that hangs heavy over dull stage exhibits, lifted and the hues of the production thenceforward were natural—even brilliant at times. Mr. Hackett sang progressively better as the performance went on, and took possession of his difficult, priggish role with so sure a hand, entered into its varied dramatic possibilities with such conviction, that Alfredo became a flesh and blood element in the drama. And that must be set down as a distinct achievement.

Mme. Noréna also saw and realized the histrionic opportunities of her part. Dumas's Dame aux Camélias became very real and pitiable as her troublous career was unfolded by this conscientious interpreter. Especially in the closing scene did she manifest eminent capability in the miming, as well as the singing, of the swan song of a stricken courtesan. Mr. Tibbett, of impressive appearance and unexcelled stage presence, was in particularly good vocal form. He seldom has been heard to better advantage than in his entreaties to Violetta in the second act. His every appearance

upon the stage, in fact, lent something important and indefinable to the performance which it lacked when he was absent.

Thelma Votipka carried well the brief part of Flora, Alfredo Gandolfi lent dignity to the maligned Baron Douphol and the other familiar roles were ably taken by Pearl Besuner, Giordano Paltrinieri, George Cehanovsky and James Wolfe. A very busy and exuberant ballet interlude was arranged by George Balanchine. Ettore Panizza was the conductor. R.

FISHER A NEW BUTTERFLY

The special Thursday matinee on Dec. 26, a benefit for the Near East College Association, introduced to New York opera-goers the American soprano, Susanne Fisher, in the title role of Puccini's 'Madama Butterfly.' Miss Fisher, who has sung at the Berlin Staatsoper and the Paris Opéra Comique, had been heard in opera in her native land only at Chattanooga, N. Y., and at Worcester, Mass. In the latter city she had sung this role in 1934 and Mimi in 'La Bohème' last October. The writer of these lines had heard her on both occasions and had been deeply impressed with her outstanding gifts.

It was, therefore, no surprise to hear her on this occasion sing Puccini's music for Cio Cio San so beautifully. Miss Fisher's voice is not only well suited for these ear-filling phrases, but she has a conspicuous dramatic talent that enables her to portray the character with charm and eloquence. Small of stature, she is ideal for the part, her interpretation of which is the best the Metropolitan has offered since Geraldine Farrar sang it there. Her entrance was superbly sung, with a telling high D Flat at the close. In the famous aria 'Un bel di,' she did some excellent acting of the text, as well as singing the music with lovely tone and a brilliant B Flat.

But finer than all is her acting of the final tragedy, a searching and moving delineation of the grief-stricken girl, prepared to die with honor when it is no longer possible to live with honor. The audience was quick to recognize her striking performance and applauded her vociferously when she came before the curtain alone, as well as with her colleagues.

Taking the place of Richard Crooks, who was ill, Frederick Jagel sang the role of Lieut. Pinkerton magnificently. It was he who had sung it at Worcester with Miss Fisher last year and he collaborated with her in one of the most admirably acted and sung performances of the finale of the first act which we have ever heard. He also sang his solo arias with thrilling quality. Richard Bonelli as Sharpless acquitted himself with distinction, making a fine appearance as the American consul, and singing his music with beauty of tone. Mme. Bourskaya was Suzuki, Mr. Bada Goro, Miss Votipka Kate Pinkerton, Mr. D'Angelo the Uncle, Max Altglass Yamadori and Mr. Cehanovsky the Imperial Commissary. Mr. Panizza conducted with fine authority and gave one of the best readings of the orchestral part that we have heard in many a year, a reading that erred at times in being on the loud side. A. W. K.

'TANNHAÜSER' WITH CHANGES

The third Wagner representation of the season, 'Tannhäuser' on Dec. 26, boasted a new Venus and a newly devised bacchanale for the caverns of her abode in the Hölseberg. Otherwise the opera

(Continued on page 27)

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STEPHEN GIRARD HOTEL

PHILADELPHIA, PA.

Trudi Schoop Ballet Delights in Debut

AN entertainment that will add decidedly to the gaiety of nations is the Trudi Schoop Comic Ballet which opened at the Majestic Theatre in New York on Dec. 27, for a run of ten days under the management of S. Hurok. This reviewer cordially hopes that few cities in the country miss the attraction, for seeing Trudi Schoop is a good way to start the New Year, or any week or month, for that matter.

Only two ballets were listed, but as each is made up of a number of scenes, they make a full evening. Changes in repertoire are scheduled for later performances.

'Want Ads' is the title of the first pantomime, a series showing what is back of the intriguing little items in the agony columns. Four of the six are comic in the extreme; two are pathetic, good foils for the others but not intrinsically interesting. In the "Well trained, highly musical danseuse, accidentally still disengaged," a little mad-cap, Meta Krahn, almost brought down the house with her antics. She appears again as a screamingly funny Oriental danseuse in the last "ad," the only one in this group which boasts the presence of Miss Schoop.

The diminutive mistress of the troupe has plenty of scope in the second ballet however, 'Fridolin on the Road,' which portrays the wanderings of a benighted youth, an innocent and hapless version of Till Eulenspiegel. He gets himself into some very bad scrapes, finally marries, grows bored, joins a bowling club with his convivial father-in-law, is bitterly scorned by his wife and mother-in-law, finds music no consolation (in one of the funniest scenes of all, where he plays an imaginary piano in perfect synchronization with the accompaniment), seeks solace in a company of vaudeville acrobats and finally walks out on all of the ensuing complications to begin a new life.

This little company has won just fame in Europe for its cleverness, subtlety, polished technique and perfection of style. Miss Schoop, a marvel of dexterity, a master of the expressive gesture, possesses a sense of the ridicu-



Trudi Schoop in the Character of the Hapless Fridolin

lous which is truly refreshing. One need not search deep for esoteric psychological quirks, nor try to read soul-searing motives into her work, and if one does, it is the wrong approach. Blithe satire that is both subtle and uproarious is enough for an evening's entertainment.

The clever music, clothing the action flexibly and appropriately, was written by Paul Schoop, in 'Want Ads' with the collaboration of Huldreich Früh. It was played with outstanding skill and ensemble by Max Fickel and Lothar Perl at two pianos.

F. Q. E.

ERICA MORINI IS SOLOIST IN HARRISBURG CONCERT

Violinist Wins Plaudits in Glazounoff Concerto with Symphony Under Raudenbush

HARRISBURG, PA., Jan. 5.—The second subscription concert of the Harrisburg Symphony, George King Raudenbush, conductor, on Dec. 3 in the Forum of the Pennsylvania State Educational Building, was received with vast acclaim by a capacity audience. The soloist was Erica Morini, violinist, whose compelling artistry aroused the audience to a high degree of enthusiasm.

The program opened with the Prelude to 'Lohengrin' which Mr. Raudenbush gave an inspired performance. And 'Eight Russian Folk Songs' by Liadoff, were set forth with a highly im-

aginative portrayal of tone pictures. Miss Morini's contributions to the program were the Glazounoff Concerto and a group of solos with piano accompaniment.

Miss Morini caused the Concerto to glow and sparkle with a brilliance that was dazzling. Innumerable recalls followed. Accompanied by Arthur Balsam she also played the Bach-Franco 'Arioso,' 'Rondino on a Theme by Beethoven,' of Kreisler; Menuet by Mozart; and 'Variations on a Theme by Corelli' by Tartini-Kreisler. These well-known compositions Miss Morini delivered with an individual style and superb musicianship. To prolonged applause she responded with 'Sérénade Espagnole,'

by Chaminade, arranged by Kreisler.

A stirring performance of the Overture to Wagner's 'Rienzi' brought the concert to a brilliant close.

The second in the series of Young People's Symphony concerts for schools in central Pennsylvania was given by the Harrisburg Symphony on Nov. 8 in the Forum of the Pennsylvania state educational building. The subject of the program was 'Composers of the Classic Period.' The soloists were Ferne Burrell, who sang the aria 'Voi che sapete' from 'The Marriage of Figaro,' by Mozart, and Irwin Boose, who played the 'Little' Fugue in G Minor by Bach, on the Hammond electrical organ. The orchestral work included the Brandenburg Concerto in G by Bach, with Harold Jauss, violinist; Eric Evans and Carla Haynes, flutists, playing the solo parts; the Air and Finale from the 'Water Music' Suite by Handel; Haydn's 'Military' Symphony and the Overture to 'The Marriage of Figaro' by Mozart. A band from the Scotland Soldiers' Orphan School were guests at the concert. At the invitation of Mr. Raudenbush, the band gave a rousing performance of Sousa's 'Washington Post' March.

SARA LEMER

MORNING CHORAL IN BROOKLYN CONCERT

Popular Group of Women Singers Give Annual Performance —Recitalists Heard

BROOKLYN, Jan. 5.—The Morning Choral, Herbert Stavelly Sammond, conductor, held its annual winter concert at the Academy of Music on Dec. 18. This organization, composed exclusively of women's voices, has for many seasons enjoyed a large popularity in the borough's musical and social circles.

A number of especial charm on Mr. Sammond's program was the 'Ave Maria' by Vittoria, sung by the choral in the form of an echo song. Ada Zeller, the club accompanist, was soloist in a group of piano numbers. A short organ recital by E. Harold Du Vall, preceded the concert.

Russian Singers Appear

Edward French, pianist, and Constance Veitch, 'cellist, were heard in recital at the Neighborhood Club of Brooklyn Heights on Dec. 18.

Appearing under Institute auspices on Dec. 17 the Moscow Cathedral Choir, a small but highly perfected mixed voice ensemble, presented a program of folk, religious and operatic music under Nicolas Afonsky.

FELIX DEYO

Richard Hageman to Conduct Canadian Grand Opera

TORONTO, Jan. 1.—Announcement has been made that a season of opera will be given in this city by the Canadian Grand Opera Association, Braheen Urban, director, beginning in February and continuing for six weeks. Richard Hageman, conductor of the Chicago City Opera this season and formerly of the Metropolitan Opera, has been engaged as conductor. The artists, chorus and orchestra are to be all Canadian. The operas announced for presentation are 'Aida,' 'Carmen,' 'Rigoletto,' 'Faust,' 'Il Trovatore' and 'Tosca.'

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- Jan. 5...Town Hall Recital, N. Y. C.
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- " 14...Burlington, Vt.
- " 16...Toronto
- " 17...Bay City, Mich.
- " 21...Springfield, Ill.
- " 23...Washington, D. C. (National Orchestra)
- " 24...Washington, D. C. (recital for Friends of Music)
- " 27...Newport News, Va.
- " 29...Concord, N. H.
- " 30...Bridgeport, Conn.
- " 31...New Haven (Yale)
- Feb. 1...Boston
- " 6...Louisville
- " 9...Indianapolis
- " 11...Duluth
- " 13...Missoula, Mont.
- " 14...Spokane, Wash.
- " 16...Walla Walla, Wash.
- " 17...Seattle
- " 18...Yakima, Wash.
- " 20...Billings, Mont.
- " 21...Helena, Mont.
- " 24...Fresno, Cal.
- " 25...San Francisco
- " 27...Redlands, Cal.
- " 28...San Diego, Cal.
- March 3...Los Angeles
- " 5...Tucson, Ariz.
- " 7...El Paso, Tex.
- " 9...Albuquerque, N. M.
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Should We Abolish the Intermissions at Recitals?—A Hint from London

AS concerts and recitals come and go, year upon year and decade upon decade, they remain in their physical aspects surprisingly the same. Programs change in their musical content, gowns are shorter or longer, lights are brighter or dimmer. But the arrangements that govern attendance and listening (or, by way of variation, non-listening), remain what they have been for virtually a century, perhaps longer. Certainly there has been no marked departure since the one-man and one-woman type of event began to supplant the old "grand concert" of a little of everything and everybody.

Some timid or tentative suggestions are made from time to time for a minor innovation that might contribute to an individual's pleasure, though perhaps his neighbor would be much annoyed thereby. The coldly formal air of concert halls, which some music patrons feel smacks of the classroom or the clinic, is inveighed against by those who sigh for a greater measure of romance and illusion. But palms on the stage and movable settees on the audience floor have occasioned more irritation than satisfaction when efforts have been made to present public programs in surroundings other than those of the stiff-rowed, bare-staged concert auditorium. There has seemed to be no escape from the routine of things as they are.

From London, however, comes a suggestion, if it can be called by so gentle a term, which is anything but timid. Indeed, the hint that Ernest Newman passes on to American concert-givers, by way of some plain-speaking to English ones, is of the two-fisted variety. In protesting about the tardy beginnings of concerts, he is only identify-

ing himself with a cause already readily understood in this country, since voices frequently are raised here against the practice of beginning recital programs ten to twenty minutes late. It is a practice, by the way, which the opera and the orchestras prove has no justifiable excuse, so far as audiences are concerned. By beginning on the dot, they make it perfectly clear that the recitalist primarily humors himself in delaying his entry for the sake of late-comers.

But Mr. Newman advocates something that may startle American concert habitués when he asks that recital-givers abolish "intervals" (intermissions). Not only that, but he seems to demand that recitalists remain on the stage and go through their programs, complete, without walking off and on for successions of groups. In an article in the London *Sunday Times*, he tartly observes:

"If a singer can get through a recital in forty or fifty minutes in a wireless studio, where no intervals at all are allowed, she can easily do so in a concert hall. The total exercise of singing a dozen Lieder is not to be compared with that of a Brünnhilde in the last half hour of the 'Götterdämmerung' or of Salome in the closing scene of Strauss's opera. Why then should she waste the listeners' time not only by returning into the artists' room after each three or four songs but by imposing on us an interval of ten minutes or so in the middle of recital, in order, presumably, that she may hold a court of her admiring friends? Would it not be better for her to begin the recital at an earlier hour and go straight through with it and thus leave people free, about 9:30, either to go home or move on to one of the many other places in which amusement is to be found in these days?"

One may suspect that Mr. Newman is no persistent wooer of Lady Nicotine. Perhaps he entertains the hardy notion that there are plenty of other places to smoke. (He does remark, in another connection, that "there are dozens of other ways of spending a pleasant evening nowadays than going to concerts.") It would also appear that he believes conversation can wait and that the buzz which takes place midway in a concert might just as well be left until the program has been completed. One need not subscribe at once to his adventurous opinions to feel that they are at least worth debating. Unquestionably intermissions make for confusion at the same time that they enable audiences to break the tension of listening. And, conceivably, the comings and goings of the artist on the platform (necessary enough in the days of the mixed programs in which several performers alternated) may dissipate illusion, the while they necessitate a succession of fresh starts. Whether, otherwise, one is for a change or not, the time-saving involved may appeal to a good many busy people.

A Partial List of Musical America's Correspondents in the U. S. A. and Canada

BALTIMORE Franc C. Bornschein 708 East 20th St.	PHILADELPHIA W. R. Murphy The Evening Public Ledger
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DETROIT Herman Wise 1330 Virginia Park	PORTLAND, ORE. Jocelyn Foulkes 833 N. E. Schuyler St.
INDIANAPOLIS Pauline Schellachmidt 2917 Washington Blvd.	ROCHESTER, N. Y. Mrs. Mary Erta Will 43 Phelps Ave.
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MINNEAPOLIS John K. Sherman Minneapolis Star	WASHINGTON, D. C. Alice Eversman The Evening Star
MONTREAL Thomas Archer The Gazette	WINNIPEG Mary Moncrieff Lucerne Apartments

Personalities



Wide World
Jascha Heifetz and Albert Spalding Were Centres of Interest at a Party Given by Mrs. Heifetz to Arrange Details of a Concert by Eminent Artists Which Was a Feature of a Dinner Given Mrs. Vincent Astor

Chemet—The French Minister of Education has created Renée Chemet, violinist, a Chevalier of the Legion of Honor.

Gershwin—On his return from a two-weeks' holiday in Mexico, George Gershwin admitted that he had brought back nothing of merit in music. He expressed the opinion that Mexican music was monotonous.

Widor—Recently recovered from a serious illness, Charles-Marie Widor, the eminent French organist and composer, in spite of his ninety-one years, attended the meeting of the French Institute at which a successor was chosen for the late Paul Dukas.

Schumann—At the age of eighty-three, Eugénie Schumann, the daughter of Robert and Clara Schumann, who has made her home in Switzerland for many years, is said to be about to publish a biography of her father who was born 125 years ago last June.

Noréna—When on Christmas evening, Eidé Noréna sang Violetta in 'La Traviata' at the Metropolitan, for the first time, she was the first Scandinavian to appear there in the role since Christine Nilsson sang it during the opening season of the opera house in 1883.

Rethberg—In the interests of the extension of Riverside Drive, Park Commissioner Moses, according to Elisabeth Rethberg, keeps chiseling slices off her grounds at Riverdale. "Of course, they pay me for what they take," said the Metropolitan diva, "but if they don't stop pretty soon, there won't be any grounds left!"

Lehmann—Contrary to most singers, Lotte Lehmann declines to discuss political conditions in Middle Europe. "I have always felt that I belonged to the world and the world to me and that I would never let myself be permanently tied to any one place. I make music and music is my world. Music brings nations together, politics divides them."

Feuermann—Arriving in New York for his second American tour recently, Emanuel Feuermann brought with him the 'Last Cello' of Stradivarius, so called because it is said to be the last instrument of its kind made by the master. Mr. Feuermann used the instrument for the first time in public when he played the Schumann Concerto with the New York Philharmonic-Symphony.

ALBAN BERG DIES; HIS PLACE IN MUSIC

(Continued from page 8)

played in this score, one that will ever be taken to heart by those who have no interest in musical theories, as such? And, irrespective of the idiom, has Berg created melodic stuff that will build affection, as apart from the admiration that is mental and professional? There is no basis today for an answer to these questions other than the conflicting views of individuals. It may be significant that most of what has been written of Berg has pertained to the schematic basis of his music rather than its thematic content. It is not at all necessary, however, that 'Wozzeck' should have opened new paths and have become a model for subsequent operatic works, to make of it an important contribution to music for the theatre. 'Pelléas et Mélisande' may fairly be said to have remained *sui generis*. 'Wozzeck,' to borrow Mr. Gilman's expressive word, may go down in musical history as azygous, and be no less a notable landmark. It is not by its influence alone that an art product is important. Indeed, in music, one may well believe that what a composition communicates to audiences is of more consequence than its effect on other composers.

The intense interest of specialists in the structure of 'Wozzeck' may have resulted in too much concern over the use of the old forms that Berg avowedly employed for unifying purposes. The scaffolding of a building is not the edifice. If, as the composer has stated, he had no thought that anyone in an audience would give the slightest heed to the various fugues, inventions, suites, sonata movements, variations and passacaglias concealed within his structural framework, the commentators may have worked mischief for the average listener by calling his attention to something he is quite unable to discover for himself. Certainly 'Wozzeck' will not live on by reason of public recognition of such devices. Neither will it die through the failure of the public to see what the composer, if he is to be taken at his word, never intended that the public should see.

That the atonal idiom may have been right for 'Wozzeck' when it would not have been right for many another subject is a consideration not to be lost sight of in a time of gathering reaction against the raucous extremes of much music of the postwar yesterday. It may be well to consider again the relation of idiom to subject in recognized masterworks. Could 'Götterdämmerung' have been written in the idiom of 'La Traviata'? Could 'Pelléas et Mélisande' have been in the idiom of either—or that of 'Boris Godounoff'? Could 'Wozzeck' have carried anything like the same conviction if it had been composed in the idiom of 'Pelléas'? By a process of elimination, one is almost forced to conclude that only the atonal idiom would have conformed to the cynical brutality, the baleful grotesquerie, the almost sadistic inhumanity of the Buchner play. There is the same consonance between the medium and the subject matter that there is in 'La Traviata,' 'Götterdämmerung,' 'Boris Godounoff' and 'Pelléas et Mélisande.' 'Wozzeck' could not have been an aria opera of the Italian type. It could not have moved in an aura of exalted symphony as does 'Götterdämmerung.' The racial documentation of 'Boris' could have had no place in it. The other-worldly glints and half-lights of 'Pelléas' would have left its story lamentably untold.

A Test for Masterpieces

One test of musical mastery in the composition of works for the operatic stage may very well be this: Does the setting exhaust the subject? Could another composer re-set it and make more of it? The Verdi, Wagner, Moussorgsky and Debussy works named above will all meet that test. No other setting of their texts would be likely to challenge these works as they stand. If this can be said of 'Wozzeck'—and there are those who are con-



'PRINCE IGOR'
at the
METROPOLITAN

The Scene is That of the Prologue of Borodin's Opera, Which Had Its American Premiere on Dec. 30, 1915. On Horseback and About to Depart for the Wars are Prince Igor (Pasquale Amato) and Vladimir (Lucca Botta). At the Left are Yaroslavna (Frances Alda) and Prince Galitzky (Adamo Didur). The Russian Work Was Sung in Italian, With Giorgio Polacco the Conductor

Programs for All Tastes

"Our band is the greatest the town ever knew. It plays everything from Siegfried's Death to 'Shoot Him in the Trousers, Officer, the Coat Belongs to Me!'"

1916

vinced it can be said—the Berg score must be conceded to have been an achievement of a high order. But there remains the question as to whether the subject is one suitable for musical setting—whether music can successfully cope with its essentials and remain, in the truest sense of the word, music—whether the musical art is not, in its fundamentals, limited to certain types of nobility and ideality of expression, so that it falls definitely short of certain of its sister arts when it ventures into negations or perversions of these types. Involved are far-reaching questions of esthetics. Whether there can be "beauty in ugliness" in music, or whether music can be music and be the denial of beauty, is something more apt to concern arm-chair doctrinaires than the public that music must nourish and sustain.

Mindful of the by-no-means inconsiderable element of honest music patrons who would have preferred to have Schönberg go on writing music like 'Verklärte Nacht,' the question also arises as to what Berg might have been if he had not followed in the paths of the later Schönberg. Would the Austrian in him have asserted a more winning melodic charm (as distinct from the strongly Semitic asceticism of Schönberg) and would this have marked him for a larger place in the affections of the times? Or would he have been shown to be a lesser emulator of Strauss or Wagner and of no impressive creative force? It is symptomatic of the lack of finality in Berg's career, adventurous though it was, that speculation of this kind should be uppermost at the time of the abrupt silencing of his muse.

An individual opinion remains just that. But the circumstance that time may overturn anything that now may be said in any attempt to estimate Berg's place in music does not of itself obligate anyone to repress or disguise his views. This commentator, after repeated hearings of 'Wozzeck' abroad as well as in this country, has arrived at a settled conviction that, in Berg, the artist transcended the creator. In the essential sense of each of the terms, the craftsman was greater than the composer.

Settles That Question

Said Serge Diaghileff: "In Russia we have schools of dancing and traditions, but they are Italian traditions of the classical ballet. The present Ballet Russe is not Russian at all. The ballets we are giving have, many of them, never been given in Russia."

1916

How Horribly True!

"Opera must be an idiotic thing, anyway," said Emma Eames, "to those who do not understand it. The last thing in the world to do about your feelings or emotions is to sing about them. Yet, that is opera!"

1916

Heard Now in Carnegie Hall

"If that is what is called 'futuristic' music, why don't they play it sometime in the future!"

1916

ART MUSEUM CONCERTS

Symphony under Mannes Begins Eighteenth Season of Free Programs

The eighteenth season of free symphony concerts conducted by David Mannes is being given at the Metropolitan Museum of Art through a contribution from the Davidson Fund, Inc., founded by John D. Rockefeller, Jr. The first of the concerts held on Jan. 4 included Franck's Symphony, the Brandenburg Concerto No. 5 by Bach, excerpts from 'Die Meistersinger' by Wagner and shorter works by Enesco and Glinka. The soloists were Ernst Wolff, harpsichord; J. Henri Bové, flute, and Michael Rosenker, violin. The remaining concerts in this series will be given on Jan. 11, 18 and 25.

Boston Hears National Symphony under Hans Kindler

BOSTON, Jan. 5.—The National Symphony, Washington, D. C., and its conductor, Hans Kindler, made a deep impression upon the public as well as the press at a concert here on Dec. 9. Much praise was bestowed upon the orchestra of the Capital City in a pro-

Dead Is the Age of Chivalry!

A stage hand having found a pearl that Mary Garden had lost, that lady offered him his choice of a kiss or twenty dollars, and the stage hand preferred the money!

1916

Twenty Years a Knight

Among the New Year's honors conferred this year by King George was a knighthood bestowed upon Thomas Beecham, conductor and operatic impresario.

1916

To Get a Sharp, Clean Touch

"Sit as if you were to be shaved, with the head well up!" Liszt is reported to have told one of his young male pupils.

1916

gram which included Brahms's First Symphony, Beethoven's 'Egmont Overture' and excerpts from 'Boris Godounoff,' arranged by Mr. Kindler. Miriam Winslow and her dance group were assisting artists.

Our 'Women's' Editorial Calls For An Addition

To the Editor of MUSICAL AMERICA: In your editorial, entitled 'Make Way for the Ladies,' in MUSICAL AMERICA for Dec. 10, your writer omitted a prominent name among the women instrumentalists mentioned—that of Ruth Posselt, violinist.

Miss Posselt's artistic record is well known. In November she appeared with the Chicago Symphony; last Spring with the Boston Symphony; and twice previously with the New York Philharmonic, all with excellent critical accounts. She also has been greeted with enthusiasm in Holland, Paris, Stockholm, London, Milan, and Vienna. She was the first American-born violinist to tour Soviet Russia, where she made eighteen appearances with orchestras. She has been invited to repeat the tour next spring.

E. ONDRICEK
Boston, Dec. 21, 1935.

ROMANTIC NINO



Scene from first
Martini feature picture
"Here's To Romance"

TENOR STAR OF THE METROPOLITAN OPERA, CO CONCERT OPE

1. "Martini sang to the hearts of his listeners and they were his. The youthful charm of his stage presence was a great asset for an audience does not have to shut its eyes when he sings of romance."—*Indianapolis Star*.

2. "Mr. Martini is the happy possessor of a voice of lovely quality, its range is wide, its character expressive and most appealing."—*Columbus Citizen*.

3. "The silken smoothness of his fine-spun tones matched his slender romantic figure and there was every reason to admire his polished singing as well as his easy manner upon the stage at all times."—*Boston Transcript*.

4. "To hear him spin out a tone from a vigorous forte through every possible grade to a most exquisite pianissimo ought to be a liberal education to ambitious singers."—*Minneapolis Tribune*.

5. "Gripping the attention at the outset Nino Martini held it with the amazing lyric quality of his voice, the unruffled flow of tone, and ease of expression."—*Montreal Daily Herald*.

6. "After his last solo group the audience refused to let him go until he had sung five encores."—*Philadelphia Bulletin*.

7. "The performance brought Nino Martini before his first opera audience this Winter. He, since his last Metropolitan appearance, has had his name emblazoned in front of the motion picture theatres. Mr. Martini's voice has gained in power and appeal and his efforts were amply applauded last night, in the role of Edgardo."—*New York American*.

8. "Even the highest notes are produced absolutely without effort, the tone quality is phenomenally even throughout Mr. Martini's entire range."—*Boston Globe*.

9. "He scored at once with the brilliant attack of his 'Questa O Quella' and later, in the final act, his rendition of the 'La Donna e Mobile' aria won for him rounds of applause."—*Brooklyn Citizen*.

Returns to Hollywood May 15th to Star in
Two More Feature Pictures

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NINO

MARTINI



As Cavaradossi in
"La Tosca"

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10. "The tenor was fairly overwhelmed by applause which broke the long established rules prohibiting encores. He repeated the second verse, throwing in an extra high note that caused another outburst of rapture."—*Philadelphia Evening Bulletin*.
11. "His voice is as suave as his manner and his command of range and emotional color made him sound as though he had a way with the ladies which exactly fitted the philandering young Duke."—*New York Journal*.
12. "Martini as the devoted Edgar satisfied the feminine romantic urge . . . his rendering of the song of grief in the finale brought down the house."—*Boston American*.

13. "Martini has established himself as the screen's No. 1 tenor."—*Time Magazine*.
14. "Martini's voice records magnificently and he sings generously enough to satisfy his most ardent fans. His is the kind of singing that literally thrills to tears."—*Philadelphia Record*.
15. "His first film, 'Here's to Romance' unmistakably indicates that Martini is destined to achieve new and unparalleled heights. Not only does he have a superb voice but he knows the art of acting."—*Chicago American*.

16. "Possesses the finest tenor voice ever to grace a picture."—*Liberty Magazine*.
17. "Martini is not only the greatest tenor in a decade but a magnetic personality whose acting skill, extreme good looks and vital personality bid fair to make him an overnight sensation."—*Toronto Globe*.
18. "An idol of the operatic stage and radio, this great tenor, whose voice has thrilled millions, made a brilliant screen debut in 'Here's to Romance'."—*Seattle Post Intelligencer*.

ORCHESTRAL PLANS OCCUPY MILWAUKEE

**Jerzy Bojanowski to Appear as
Guest Conductor of Newly
Organized Symphony**

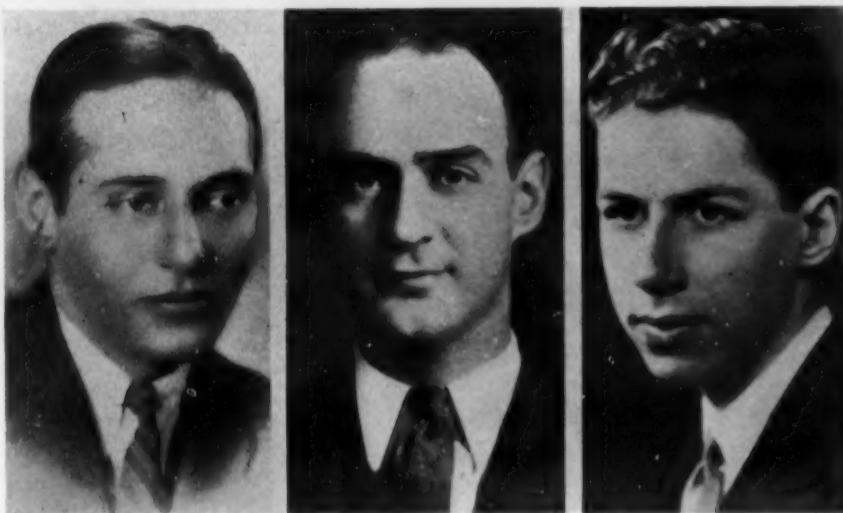
MILWAUKEE, Jan. 5.—Of special interest in musical circles at present is the forthcoming concert of the newly organized Milwaukee Symphony under Jerzy Bojanowski in the Pabst Theatre. Of all the attempts of this city to have a symphony of its own, this appears the most promising. Mr. Bojanowski, who came to this country as the Polish representative to the Century of Progress, has conducted three concerts with the Chicago Symphony at the Century of Progress with such eminent success and at the invitation of Frederick Stock, that he has been guest conductor of every other symphony in that city. More public interest is being shown than heretofore and the promoters of the Jan. 6 concert feel certain that something permanent is apt to accrue.

Sergei Rachmaninoff played at the Pabst Theatre on Nov. 30 under the auspices of Margaret Rice. His program was a recreative interpretation of Beethoven, Bach, Chopin and Liszt and included a number of his own works. The Civic Concert Association brought Edith Lorand and Her Hungarian Orchestra to the Oriental Theatre on Dec. 3. The audience thoroughly enjoyed gay music competently played. The Monte Carlo Ballet Russe gave two performances here on Dec. 9.

Melchior Soloist with Chicago Men

Lauritz Melchior appeared as soloist with the Chicago Symphony under Frederick Stock on Dec. 10 in the Pabst Theatre. This was the third concert in a series of ten. It was Mr. Melchior's first appearance and his program of Wagnerian excerpts was exceptionally well received. Mr. Stock gave the singer superb support. On Dec. 10 the Young People's Orchestra, Milton Rusch, conductor, and Joseph Skornicka, assistant conductor, gave its first free concert in the Milwaukee

Kneisel-Alden-Turner Trio Returns



The Kneisel-Alden-Turner Trio Recently Returned from a Concert Tour of Many States and of Canada. From the Left, Frank Kneisel, John Alden and Robert Turner

The Kneisel-Alden-Turner Trio, Frank Kneisel, violin; John Alden, cello, and Robert Turner, piano, recently returned from a successful two months' tour, during which they gave twenty-nine concerts in the states of New York, New Jersey, Illinois, Kentucky, Tennessee, Louisiana, Okla-

ma, Nebraska, Iowa, West Virginia, Massachusetts, New Hampshire, Vermont, and in Canada, Ontario, New Brunswick, Nova Scotia and Prince Edward Island. The trio will go on another tour in January through Vermont, Pennsylvania, Georgia and other states.

Auditorium. Three of the city's most expert pianists appeared in the Bach Triple Concerto, and two local violinists played a Bach Concerto. The Civic Music Association sponsors this orchestra. The pianists were Cecille Ustruck, LeRoy Umbs and Helen Wojtowicz, whose interpretation of Bach was outstanding, while the violinists Olive Kuehn and Josef Winniger, were also excellent.

A fine program was given in the Auditorium by the Lyric Male Chorus on Dec. 12 with Olive Nelson Russell, Chicago pianist, as the soloist. The chorus includes over 100 voices and is led by Herman F. Smith, supervisor of music for the Milwaukee public schools. Miss Russell is a pleasing artist with an incisive, though not large technique.

CATHERINE PANNILL MEAD

the piano, and the Schumann Symphonic Etudes for piano.

The annual performance of the Mendelssohn Choir's 'Messiah' was better patronized this year than in many seasons. The soloists were all local singers, Mabel King, contralto; Effie Eisler, soprano; Earl Umpemhour, tenor, and Arthur Anderson, bass. Homer Wickline was the organist.

J. FRED LISSFELT

PHILHARMONIC AIDS KANSAS CITY EVENTS

**Orchestra under Krueger Goes
on Tour and Contributes
to Local Calendar**

KANSAS CITY, Mo., Jan. 5.—Since the advent of the first pair of concerts in Convention Hall, Karl Krueger and the Kansas City Philharmonic have contributed to many events on an exceptionally crowded December schedule, which has included an evening concert in Columbia, Missouri, on Dec. 3, the program which was the second event of the University Series, heard in Brewer Field House, under the local management of Dr. James T. Quarles, and the orchestra toured from there to Quincy, Ill., playing two concerts in the new High School Auditorium, on Dec. 4, to a highly responsive juvenile and adult gathering. The Quincy Rotary Club was sponsor.

The second pair of regular subscription concerts followed in Kansas City, in Convention Hall, on Dec. 5 and 6, with Mischa Levitzki, pianist, playing with superlative taste and style, the Saint-Saëns G Minor Concerto, Mr. Krueger and the orchestra augmenting the performance with equally fine accompaniment. The Franck D Minor Symphony was given a deeply impressive reading by Mr. Krueger. Bizet's 'L'Arlésienne' (First Suite) and the Overture to Wagner's 'Die Meistersinger' were the other works. A close neighbor, Independence, Mo., heard the orchestra under Mr. Krueger's baton on Dec. 10.

Following this event, on Dec. 13, nine thousand Kansas City, Mo., school children heard the first program in the Young People's Symphony Series in Convention Hall. Music of Wagner, Tchaikovsky, Bizet, Humperdinck and Mendelssohn was played. In Kansas City, Kans., on Dec. 17, school children heard the orchestra under Mr. Krueger in Memorial Hall. Closely following this concert, was the third pair of subscription concerts in Convention Hall, on Dec. 19 and 20. A sensitive performance of the 'Jupiter' Symphony of Mozart was given. Paul Snyder, pianist, formerly of this city and returned from England after a protracted absence, appeared as soloist in the graceful Tchaikovsky Concerto with brilliant effect. Weber's 'Euryanthe' Overture and 'The Sorcerer's Apprentice' of Dukas completed the list. Again on tour, the orchestra was heard in Topeka, Kansas, on Dec. 27.

BLANCHE LEDERMAN

PITTSBURGH HEARS SEASONAL PROGRAMS

**Christmas Music, Carols, 'The
Messiah,' Included on
Festal Lists**

PITTSBURGH, PA., Jan. 5.—Much Christmas carolling in schools, banks and department stores marked the holiday week. The Singing Boys of America under George Lippert sang at the Kaufmann store and the Pittsburgh Orchestra, Antonio Modarelli, conductor, offered Beethoven's 'Leonore' Overture No. 3, Berlioz's 'Fantastic' Symphony, and the Tchaikovsky B Flat Minor Piano Concerto played by Louis Crowder.

The Tuesday Musical Club offered an attractive Christmas program on Dec. 17. Anna Laura Cree led a group of excellent voices in Harold Greer's arrangement for women's voices of Bach's 'Christmas' Oratorio. Marguerite Lang sang an air from 'The Messiah' and an instrumental ensemble played music by Powell Weaver and Clarence Dickinson; Mrs. James Greene at the Hammond organ, Louise Wingold, cellist, and Mary Redmond, violinist.

A new string quartet has been organized by Daniel Sissman as first violinist, Henry Squitieri, second violinist, Harry Singer, violist, and Grace Bazell, cellist. Their first concert in the Hotel Schenley offered the Beethoven Quartet Op. 18, No. 4, Dohnányi's Quintet in C Minor with Earl Wild at



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Enid Szantho in Impressive Debut—Bidú Sayão and Georgia Graves Also Heard in First Recitals—Flagstad Gives Second List—John Goss and London Singers Return—Glee Clubs and Choruses Well in Evidence—Oratorio Society in Annual 'Messiah'

THE customary drop in the number of musical events during the Christmas period was again evident this season. The Oratorio Society gave its annual performance of 'The Messiah' with well known soloists. José Iturbi and the Kroll Trio played for the Beethoven Association. Eide Noréna and Josef and Rosa Lhevinne appeared at the Plaza. The Desoff Choirs were again heard in one of their interesting programs of unusual choral works. Margaret Sittig gave a violin recital.

Iturbi and Trio at Beethoven Association

The second concert of the Beethoven Association, in the Town Hall on the eve-

ning of Dec. 16, brought José Iturbi as soloist and the trio composed of William Kroll, violin; David Mankowitz, viola, and Horace Britt, cello. It was a program that suffered from the length of individual items, the Mozart Divertimento which was first played being the greatest offender in this respect. Three movements of its six would have been ample. The trio played this, as they did the concluding Serenade by Dohnányi, with commendable musicianship although the Mozart was uneven in ensemble.

Mr. Iturbi revealed his unfailing instinct for style in two Scarlatti Sonatas, in B Minor and E respectively, giving them a polished sheen and elegance of utterance which were delightful. The same qualities, however, did not pertain so happily to the Beethoven 'Waldstein' Sonata, which lacked a communicative fire to compensate for its occasional arid pages. The audience was large and vouched approval at every opportunity. Q.

Thomas Richner, MacDowell Winner, Gives Recital

Thomas Richner, pianist, and winner of the MacDowell Club Young Artists contest, gave a recital in the auditorium of that organization on the evening of Dec. 16, playing first Bach's Chromatic Fantasy and Fugue, in which he evinced a highly polished and supple technique. His per-



Payer
Enid Szantho from the Vienna Opera Impressed in Her First New York Recital

formance was to a degree incisive, but his conception of Bach and the following Beethoven Sonata in A, Op. 101, though thoughtful and intelligent, was rather tenuous.

The program was concluded with a group of Chopin works: Nocturne in E, Op. 62; the Etude in F, Op. 10, No. 8, and the F Sharp Major Barcarolle, Op. 60; Prokofiev's 'Suggestion Diabolique,' Ravel's 'Jeux d'Eau,' and Liszt's 'Mephisto Waltz.' P.

Kurt Weill's Music Heard at League

In honor of Kurt Weill, well known German composer who is in this country for the forthcoming Reinhardt production of 'The Eternal Road' for which he wrote the music, the League of Composers and the Cosmopolitan Club combined to present a program of his music in the latter's auditorium on the evening of Dec. 17. Isaac Van Grove and Leo Kopp prepared the program and accompanied at two pianos.

Excerpts from Mr. Weill's operas, 'Die Burgschaft' and 'Mahagonny,' and from his operetta, 'A Kingdom for a Cow' were sung, the performers, in solo, duet and chorus combinations, being Leonora Allen, Ross Graham, Judson House, Lillian Knowles, Eugene Loewenthal, Harriet Macconel, Alice Mock, Cecile Sherman, Myron Taylor and Ernst Wolff.

The composer's wife, Lotte Lenja, billed as a 'chanteuse,' gave three of his songs,

two from 'The Three Penny Opera' and one from 'Marie Gallante.' She was heartily applauded, as were the other singers for their excellent presentation of music not too grateful to sing. Q.

Meeker and Bannerman Heard at Barbizon

Marguerite Meeker, soprano, and Lois Bannerman, harpist, were heard in a joint recital at the Barbizon on the evening of Dec. 17. Henry Levine was at the piano for Miss Meeker, Phyllis Mansfield for Miss Bannerman.

The latter played Handel's 'Passacaille,' Zabel's 'Am Springbrunnen,' Debussy's 'Clair de Lune' and Renie's 'Legende d'après les Elfes de la Conte de Lisle' sympathetically, adapting her style to the mood of each work and showing technical finish throughout. Miss Meeker sang Durante's 'Danza, danza,' Rossini's 'Tarentella,' two Schubert Lieder, Hageman's 'At the Well,' Mrs. H. H. A. Beach's 'The Year's at the Spring,' and other songs by Donaudy, Debussy and Messager.

A second group by the harpist included the Menuetto from Haydn's Thirty-third Sonata, Salzedo's 'Night Breeze,' and Ravel's Introduction and Allegro.

Palestinian Singer Appears in Debut

Sarah Osnath-Halevy, a pantomimic singer, made her American debut in a recital in the Town Hall on the evening of Dec. 17 in a program of ancient Yemenite, Schabazy, Sephardic, Arabian, Felahi and Persian songs, mainly drawing their inspiration from folklore. 'The song of Mohammed' however, was written by M. Daniel, and the two Felahi songs by Naftali and Walbe. Popular arrangements and harmonizations were by Alexandre Tansman. Percussion effects were supplied by William Alten and Elsa Fiedler was at the piano.

Miss Osnath-Halevy's assets are notably those of a graceful person, a flair for the fitting gesture (not any more extraordinary than many of our native dancers possess), and a voice of pleasing quality, though extremely limited range and tone. Emotionalism of a rather shallow order was expressed in the Persian song, 'At the Grave of Father,' and coquetry, desire and humor in the second of this group, 'My Love,' with facility and fairly remarkable rapidity. The concluding 'Praise and Exalt Tel-Aviv' was received with enthusiasm. P.

Desoff Choirs in Initial Concert of Season

The Desoff Choirs, including the Adesdi Chorus of women's voices and the A Capella (Continued on page 23)

Marian Anderson Returns

Marian Anderson, contralto. Kosti Vehanen, accompanist. Town Hall, Dec. 30, evening:

'Begrüssung'; 'Chio mai vi possa'; 'Siciliana'; 'Ah spietato' from 'Armadigi'.....Handel
'Liebesbotschaft'; 'Ave Maria'; 'Der Tod und das Mädchen'; 'Die Forelle'; 'Die Allmacht'.....Schubert
Aria, 'O don fatale,' from 'Don Carlos'.....Verdi
'Die Fassung'.....Kilpinen
'Schilfrohr, saeus'le'; 'Die Libelle'; 'War es ein Traum'.....Sibelius
'A City Called Heaven'.....arr. Hall Johnson
'Lord, I Can't Stay Away'.....arr. Roland Hayes
'The Crucifixion'.....arr. John Payne
'My Soul's Been Anchored in the Lord'.....arr. Florence Price



Flaenger
Marian Anderson, Who Gave Her First Recital in New York After Several Years' Absence

An outstanding recital was this one, which marked Miss Anderson's reentry into the recital field of her native land, after more than five years of sensational success in European music centres. Gifted with an organ of unusual beauty, the Negro contralto has during her absence increased her skill in managing it, from the standpoint of technique. Today she is undisputed mistress of it. Even were this not so, she would be worthy of the highest praise as a recitalist. For she has the real singing sense, that very definite sense that is so rare.

Her Handel is best described by stating that her approach to it is that employed by all singers who succeed in this taxing music. It is, in short, a matter of style and Miss Anderson can command it. Throughout this group the tone was firm, concentrated and well focused. The effect on the audience was electrifying. One deplored the endings used in several of these items, doubtless added by a post-Handelian editor.

The severest test came in the Schubert. Here, too, was Miss Anderson's greatest triumph. She sang 'Der Tod und das Mädchen' so superbly as to be obliged to repeat it. It is not a song that audiences generally ask for twice, but this time they did. There were shouts of 'bravo!' And the singer could not refuse. Her differentiation of tone for the characters of the song was masterly, and the ghostly tone on the low D gripping. Almost as fine was her singing of the 'Ave Maria,' while her 'Allmacht' had majesty and wondrous

breadth.

For her group in Finnish, Swedish and German, she must be praised, especially for the 'Libelle,' in which she encompassed the intricate unaccompanied phrases perfectly. A little Finnish folksong, added as an extra, was so greatly liked as to be redemanded. Of her Negro spirituals none won a finer interpretation than the poignantly sung 'Crucifixion.' The audience gave the singer the warmest kind of a reception and received encores, 'Wohin' after the Schubert group and Lehmann's 'The Cuckoo' at the close, among others.

Miss Anderson is today one of the finest song singers this country has produced. She is an artist to her finger tips. In voice, in delivery, in style and interpretation she has gone far; to do herself justice she should give consideration to the matter of her enunciation, which, though good, should have greater clarity.

In Kosti Vehanen Miss Anderson introduced one of the finest of accompanists, who by his playing contributed much to the evening. A.

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Orchestral Concerts

(Continued from page 12)

feats of tonguing on the part of Harry Glantz, first trumpeter.

As solo flute, John Amans did excellent work in the Bach-Suite. The Schubert Symphony moved nobly through its ex-



Kaiden-Keystone
John Amans, Flute Soloist in Bach's Second Suite with the Philharmonic-Symphony

pansive domain under the guidance of Mr. Klemperer, who sees at once the ingenu-ousness and the grandeur of the work which are equally essential to even-handed treat-ment. Applause exceeded the usual bounds for all participants in the concert. R.

At the concerts of Dec. 21 and 22, the same program obtained, save for the sub-stitution of the Haydn Symphony in G (B. & H. No. 13) for the Bach Suite. Mr. Klemperer led the Haydn work with freshness and clarity and its charming measures fell gratefully on the audience's ears. Q.

Feuermann Soloist with Klemperer

New York Philharmonic-Symphony, Otto Klemperer, conductor. Soloist, Emanuel Feuermann, 'cellist. Carnegie Hall, Dec. 26, evening:

'Verklärte Nacht' (Transfigured Night)

Schönberg

Concerto in A Minor, Op. 129....Schumann

Mr. Feuermann

Symphony No. 3 in E Flat, Op. 55

Beethoven

This was one of Mr. Klemperer's finest programs, perhaps a little long for New

York's taste, but none the less responsible for an evening of genuine musical satisfac-tion.

Schönberg's early piece, Op. 4 in his list, is not a novelty to us, for conductors play it to the exclusion of his later or-chestral works. This tone poem after Richard Dehmel's emotional verses, re-written for string orchestra after the origi-nal version for sextet of pairs of violins, violas and 'cellos, remains one of the Austrian composer's realiest expressions. Should it outlive his 'Five Orchestra Pieces' and his 'Variations' in his later idiom, future generations may well have reason to wonder at the modernist of the early decades of the twentieth century, whose music is, according to 'Verklärte Nacht,' so frankly Wagnerian with a touch of Strauss.

There is tremendous sincerity in this score, written for sextet when its com-poser was twenty-five, rewritten for full string orchestra when he was forty-three. Heard as it was on this occasion, it is a very moving work, grand in its conception, gorgeous in tone, highly imaginative in color. Its final pages stand unrivalled by any composer in that transparent and lumin-ous quality, which Schönberg has succeed-ed in obtaining from a body of strings. Mr. Klemperer gave it what was probably the finest performance it has ever had in New York.

Mr. Feuermann made a decidedly favor-able impression in Schumann's concerto, revealing his masterly technical equipment and his large, finely-produced tone. But like many Schumann works that bear opus numbers above 100, it is hardly an inspired composition. The great Schumann speaks only in the brief slow movement, where his lyrical fancy is so eloquent in music of great tenderness. This, Mr. Feuermann in-terpreted with superb restraint and artistry. In the passage-work of the first and last movements his intonation was not always true. One was made conscious of the de-plorable fact that of the world's great com-posers only two had written 'cello con-certos, Haydn and Schumann, and that the latter undertook his at a time in his life when his finest work had already been achieved.

Mr. Klemperer's 'Eroica' was an au-thentic, unaffected reading, noble in outline and scrupulous as to detail. The audience gave him and his men an ovation at the close. A.

Klemperer Bids Farewell

New York Philharmonic-Symphony, Otto Klemperer, conductor. Carnegie Hall, Dec. 29, afternoon:

Suite No. 2 in B Minor.....Bach

'Verklärte Nacht'.....Schönberg

Symphony No. 3 ('Eroica').....Beethoven

This was Mr. Klemperer's last appear-ance with the orchestra this season and the applause was more than commonly hearty. The program was in part a repetition of that of the preceding Thursday, part that of an earlier Thursday, and in the sym-



Emanuel Feuermann Played the Schumann Cello Concerto with Klemperer

phony a reversion to a work that Phil-harmonic-Symphony audiences are never long without. Mr. Amans again was the proficient soloist of the Bach suite. Pos-sibly many who heard the early Schönberg of 'Verklärte Nacht' had a thought for Alban Berg, the pupil whom the master was destined to survive. The playing of the symphony was spirited, the orchestra giving of its best for the conductor's fare-well. O.

Columbia University Music Department Gives Cherubini Mass

Cherubini's extended and dramatic Mass in D Minor was given a highly repre-sentative performance by student cohorts of Columbia University in Seth Low Library on the evening of Dec. 7. Ensembles participating, under the baton of Lowell P. Beveridge, were Barnard Glee Club, and the Glee Club, Chapel Choir and Orchestra of the university. Hope Miller and Katherine Karnes, so-pranos; Millicent Russell, contralto; Glad-stone Jackson, tenor; George Britton and Max Exner, baritones, were soloists; Gena Tenney and Lawrence Rasmussen, assistant conductors. A more than capacity audience was in attendance.

Second Candle-Light Musicales

The second of three candle-light musi-cals by Helen Schaffmeister was given in the Waldorf-Astoria on the evening of Dec. 17. The program consisted of com-positions by contemporary American com-posers including Mortimer Browning, David Gaion, Frank Grey, Mana-Zucca, Charles Repper, Eastwood Lane and Elinor Remick Warren. John Holland, baritone, was heard in songs by Charles Wakefield Cad-man, Ernest Charles, Marshall Kernochan, Robert MacGimsey and Constance Miller Herreshoff. N.

HERBERT W. COST

TIBBETT SINGS WITH ST. LOUIS SYMPHONY

Golschmann Conducts 'Spectres' by Lovreglio in Its First American Hearing

St. Louis, Jan. 5.—The sixth pair of symphony concerts on Dec. 13 and 14 were noteworthy by reason of the ap-pearance of Lawrence Tibbett as soloist and a finely balanced program:

Overture to 'Fidelio'.....Beethoven
Symphony No. 4 in B Flat, Op. 60
Beethoven
'Where You Walk' from 'Semele'.....Handel
'Iago's Credo' from 'Otello'.....Verdi
Mr. Tibbett
'Spectres'.....Lovreglio
(First time in America)
'Largo al Factotum' from 'The Barber of Seville'.....Rossini
'Wotan's Farewell and Magic Fire Music' from 'Die Walküre'.....Wagner
Mr. Tibbett

Extra chairs were necessary to ac-commodate the throngs desirous of hear-ing this excellent double attraction. Mr. Golschmann was at his best and he gave a truly delightful reading of the sym-phony, which is less familiar to our au-diences than many symphonies of more popular favor. The premiere of Eleu-there Lovreglio's work was extremely interesting. The composer, adhering to truly melodic material, has created an atmosphere reflecting his reactions to the Buddhist faith and his ultimate lib-eration while in China. His themes sav-ored of the oriental throughout. The Wagnerian music was superbly per-formed and Mr. Golschmann provided Mr. Tibbett with an accompaniment of excellent balance. The scope of the solo-ist's selections provided full latitude for his powers of expression and clearly demonstrated his versatile personality. His interpretation of 'Wotan's Fare-well' was gripping and of an emotional appeal that held the audiences breath-less. He added Wagner's 'Träume' and 'The Evening Star' as encores.

The Civic Music League, managed by Alma Cueny, presented the Moscow Choir as their second attraction at the Municipal Opera House on Dec. 10. Under the leadership of Nicholas Afon-sky the choir, assisted by Mr. Japoro-jetz, basso; Mme. Pavlenko, contralto, and Mme. Zakharoff, soprano, as solo-ists, presented a program of Russian music ranging from religious selections to traditional folk tunes and operatic chorus. Exquisite shading and the abil-ity to carry a finely sustained accom-paniment to solo passages made their's a unique performance.

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Yuletide Brings Several Chorus Events

(Continued from page 21)

pella Singers, mixed voices, with Margarete Dessoiff as conductor, adhered to their admirable precedent of presenting unhackneyed programs in their initial concert of the season in the Town Hall on the evening of Dec. 18. The list included two first performances: one of 'Stille Lieder,' by Hans Gal, dedicated to Mme. Dessoiff, and the other a Motet by Ernest Walker, 'One Generation Passeth Away.'

The Adesdi Chorus first sang two choral arrangements by J. S. Bach, 'Nun komm der Heiden Heiland,' and 'Herr Gott Vater, du starker Held,' with an organ accompaniment played by Frank Widdis, in which, probably due to hesitancy at the beginning of the program, the tone was thin, and the general approach diffident and lacking in sonority. The A Cappella singers were heard to better effect in two Motets, 'Selig sind die Toten,' and 'Cantiones sacrae,' by Heinrich Schutz, precursor of Bach.

The three 'Stille Lieder' of Gal, Sonnentage, 'Ganz Still Einmal,' and 'Scherzando,' proved, contrary to their texts, to be light, elfin and fanciful in character, altogether charming and charmingly sung by the Adesdi group. Amee Hyskell performed her brief solo well in the second of these. The Walker Motet, a more serious work sung by the mixed chorus, melodically followed the words closely, heightened often in effect by dissonance or resolving at times on a bright major chord. The text was from Ecclesiastes. A difficult work, it was well interpreted.

Three old German folksongs, arranged by Siegfried Ochs and dedicated to the conductor, were followed by Arnold Bax's 'Of A Rose I Sing,' with accompaniment by Mr. Widdis at the piano, Alan Shulman, 'cello, and Daniel Hamlon, double bass.

Margaret Sittig Plays Violin List

An arduous program, including a Bach Concerto in A Minor, Beethoven's Sonata in D, Op. 12, No. 1, and the Saint-Saëns Concertstück, Op. 20, was undertaken by Margaret Sittig, violinist, at the Barbizon-Plaza on the evening of Dec. 18. Obviously an experienced player, Miss Sittig did full justice to these imposing works, producing throughout a reasonably large and very pleasing tone, and bringing to bear a well-routined technique. Smaller works on the second half of the program were by Kreisler, Rachmaninoff, Brahms, Valdez and Monasterio. The audience was friendly and of good size. Frederick V. Sittig was the accompanist.

Downtown Glee Club in Christmas Concert

The annual Christmas concert of the Downtown Glee Club was given before a capacity audience in Carnegie Hall on the evening of Dec. 18. Under the baton of Channing Lefebvre, a choral conductor



Margarete Dessoiff Led Her Chorus in a Program Largely of Unfamiliar Works

of uncommon ability and vitality, the large choir of men's voices won loud applause for spirited singing of folk tunes, American, English, French, German, Czechoslovakian, Finnish and Sicilian, in addition to effective choral works by Mark Andrews, Horatio Parker, Ralph Baldwin, Franck, and Mr. Lefebvre. The choir boys of the Cathedral of St. John the Divine assisted the club in one group. Walter Schiller, baritone, a member of the club, was soloist in songs by Handel, Manning and Rasbach, and Joseph F. Brush, baritone, was soloist with the chorus. Accompanists were George Mead, piano, and Harold Friedell, organ, for the club, and Edward Hart, for Mr. Schiller.

Noréna and the Lhevinnes at Plaza

Eidé Noréna, soprano of the Metropolitan Opera, and Josef and Rosa Lhevinne, pianists, were the soloists at the third of

Emilio Piza's Artistic Mornings at the Hotel Plaza on the afternoon of Dec. 19. Mme. Noréna sang works by Giordano, Scarlatti, Mozart, Henschel and others and was so successful that encores were demanded. Mr. and Mrs. Lhevinne were heard in duo numbers by Bach and Rachmaninoff as well as an interesting arrangement of Debussy's 'Fêtes' and the Schulz-Evler 'Blue Danube.' Mr. Lhevinne also gave a group by Chopin. Pierre Luboshutz was at the piano for Mme. Noréna.

University Glee Club Gives Concert

The University Glee Club of New York City appeared in a concert in the Waldorf-Astoria on the evening of Dec. 19 under the baton of Channing Lefebvre. Edward Molitore, tenor, was heard in the recitative and air from Debussy's 'L' Enfant Prodigue,' Harden Church's 'I Heard A Lady Sigh,' Edward Horsman's 'Bird of the



Margaret Sittig Gave a Recital of Classic and Modern Violin Pieces

Wilderness,' and Hammond's 'The Pipes of Gordon's Men.'

Among the choral works were the chorus of sailors from Wagner's 'The Flying Dutchman,' Pietro Yon's 'Gesù, Bambino,' Harvey Gaul's 'March of the Wise Men,' Gustav Holst's 'A Dirge for Two Veterans,' and other works by Selim Palmgren, Clarence Dickinson and Orlando di Lasso. Frederick F. Quinlan was the accompanist.

Oratorio Society in Annual 'Messiah'

The Oratorio Society of New York, Albert Stoessel, conductor, gave its annual performance of Handel's 'The Messiah,' fond and familiar as Dickens's 'Christmas Carol' and breathing much of the same sturdy and tender spirit, in Carnegie Hall on the evening of Dec. 20, dedicating the event to the memory of Andrew Carnegie, president of the society from 1888 to 1918. The soloists were Jeannette Vreeland, soprano; Doris Doe, contralto; William Hain, tenor, and Julius Huehn, baritone. An orchestra, with Charles Lichter as concertmaster, and Hugh Porter, organist assisted.

The choral singers, well over 200 in number, provided a sonorous body of sound well controlled by Mr. Stoessel and in such choruses as 'For Unto Us A Child Is Born,' and 'His Yoke Is Easy,' proved unusually amenable to the conductor's baton. Among the soloists Mr. Hain, by virtue of a voice of exceptional clarity and purity of tone, captured the highest honors of the evening. In the recitative 'Thy Rebuke Hath Broken His Heart,' every shade and vocal nuance was charged with meaning, and the succeeding air 'Behold and See' was intent with feeling.

Miss Doe sang the brief recitative 'Then Shall the Eyes of the Blind,' with breadth and nobility of style and the air 'He Was Despised,' with pathos and dignity. Miss Vreeland's solos were musically given, and



Pirre Macdonald
Albert Stoessel Led the Oratorio Society in Its Annual Performance of 'The Messiah'

were well defined. Mr. Huehn's voice lacked power in the lower register but in the air 'Why Do the Nations?' with its *fioritura* that is apt to seem to contemporary ears slightly ludicrous, he encompassed manifold difficulties with a fine precision and balance.

The orchestra played the exquisite 'Pastoral' Symphony with reverent sympathy. The audience was large, applaudive, and very much in the Christmas mood.

People's Chorus Gives Festival

The grand ballroom of the Waldorf-Astoria was the scene of the eighth annual appearance of the People's Chorus of New York, Lorenzo Camilieri, conductor, on the evening of Dec. 20. The Christmas song festival marked the twenty-first anniversary of the chorus. Mrs. John Henry Hammond, guest of honor, read several Christmas poems.

The program included early and modern music, and the audience joined in the singing of Christmas carols during the evening. An excerpt from Bach's 'Christmas' Oratorio, Praetorius's 'The Morning Star,' Haydn's 'The Heavens Are Telling,' Palestrina's 'O Bone Jesu,' Franck's 'The Guardian Angel,' for women's voices, and a new work of Mr. Camilieri's, 'Christmas Exultation,' a carol, were performed. Adolphe Adams, soloist, sang 'O Holy Night,' by request.

Second Recital by Kirsten Flagstad

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Piano Music, Part Songs and a Text Book Appear

Léner Writes Text for String Quartet Players

An unusual acquisition for ensemble players, student and amateur, is Jenő Léner's 'The Technique of String Quartet Playing,' a kind of "self-instructor" touching upon the all-important details of quartet performance which distinguish true ensemble from mere playing together. The book is composed of exercises and musical examples to be practiced in concert, each prefaced by instructive remarks. Parts are included in addition to the master score.

Presupposing little preparation on the part of the student other than proficiency on his instrument, Mr. Léner, who is the first violin of the Léner Quartet, begins at the beginning with a whole-note scale to be played in unison in the five common dynamic degrees. Emphasizing throughout that "the ideal quartet should sound like one instrument," he proceeds through a series of twenty examples stressing in turn the blend of parts which, attained to the fullest, produces an organ tone; maintenance of four-part balance in moments of radical dynamic change; the very important contribution to *timbre* made by similarity of tone production, color and vibrato among the players; the importance of bowing as uniformly as possible; the outstanding necessity to avoid accentuation on a weak beat at the re-entry of an individual instrument, and similar matters of great significance to players who hope to attain anything like artistic results in quartet music.

Though Mr. Léner's text is addressed specifically to the group of four stringed instruments, the principles enunciated apply quite as effectually to any instrumental ensemble. Instructions are printed in English, French and German. J. & W. Chester, Ltd., London, is the publisher.

Cyril Scott's 'Danse Nègre' Appears in Three New Versions

Cyril Scott's 'Danse Nègre,' undoubtedly the most popular of all his compositions, now appears in three new guises, all of them, a version made by the composer himself for two pianos, four hands, and an arrangement by Esther Fisher for piano duet. They are published by Elkin & Co., Ltd., London (New York: Galaxy Music Corporation). The opportunity presented by the larger framework of a two-piano piece to employ new piquancies in the harmonic design has not eluded the composer, who has written the main melodic idea at intervals of successive fourths and fifths apart in the two piano parts and has also enriched the variety of suggested orchestral coloring by introducing a number of trills that recall wood-winds. Thus, with the greater possibilities offered for sonority, the piece emerges with a new brilliance.

The arrangement as a piano duet is, by contrast, very much simpler than the original solo version, but none the less valuable for its purpose. By dividing the melodic line in the Primo between the two hands and treating the accompanying figuration in the Secondo similarly, the arranger has made the piece accessible to duet players of the most modest technical resources and at the same time has preserved its rhythmic vitality and effectiveness.

At the same time a timely transcription of the piece for violin with piano accompaniment, by A. Walter Kramer, issued by Galaxy, demonstrates that, as transposed into the key of D, the music lends itself admirably to the use of this new medium. It has been skillfully adapted by one who has a thorough practical knowledge of the violin and who has shown fine discretion



Cyril Scott, Whose 'Danse Nègre' Is Transcribed for Various New Mediums

in his treatment of the parts for both instruments. In places there is a give-and-take of the melodic figure between the violin and the piano that adds a certain dialogue-like touch and at the end an effectively brilliant substitute has been devised for the final glissando. In the tonality of D the music seems to take on an intensified scintillating quality. This transcription should be warmly welcomed by well-equipped violinists in search of new, grateful genre pieces.

Two Handel Novelties for Chamber Music Players

As a gesture, possibly, to the 250th anniversary of the composer's birth, two hitherto unpublished Concertos for Four Instruments by George Frederic Handel have recently been given to the public by B. Schott's Söhne, Mainz and Leipzig (New York: Associated Music Publishers, Inc.). The manuscripts were found in the music library of Count Schönborn of Bavaria, who, described in the editor's prefatory notes as "a passionate 'cellist,'" is supposed to have had the original compositions, which were designed as trio sonatas, augmented into concertos by ordering a principal 'cello part to be written in. As they stand now the first, in D Minor, is for flute and violin (or two violins), 'cello and cembalo; the second, in D, for two violins, 'cello and cembalo. And in both cases it is urged that an extra 'cello be added to strengthen the basso continuo line.

Of the two the second is the more characteristically Handelian. The first starts

out none too promisingly with a rather dull Adagio, followed by a more interesting Allegro fugato and then a Largo that achieves a definite mood within the compass of nine measures before giving way to a brisk final Allegro in the true Handelian vein. In the second, by contrast, the characteristic Handel spirit pervades all four movements, from the ingratiating opening, through the lively Fugato and the tender Largo, to the closing Presto, which is a fast-stepping gavotte and not a bourrée, as the editor calls it. Both are short, eleven and eight pages, respectively, and both are comparatively easy.

New Choral Transcriptions for Groups of Women's Voices

Two choral transcriptions of the 'Aloha Oe' ('Farewell to Thee') written by Queen Liliuokalani, have been made by A. Walter Kramer for different combinations of women's voices, one for two-part chorus, the other for three-part. (New York: Galaxy Music Corporation). In the first, an arrangement for soprano and alto, Mr. Kramer has retained all the original simplicity of the popular Hawaiian song and so judiciously harmonized it as to make it an eminently suitable chorus for school purposes, grateful and not difficult.

In the other, for two groups of sopranos and one of altos, he has given his musical imagination more rein and so produced a free transcription, but one that in no way impairs the integrity of the original. The three-part harmonization is, naturally, richer and a modulation to the sub-dominant for the second of the three stanzas and its refrain provides a refreshing change of tonality and, incidentally, gives the altos an opportunity to intone the melody against obligatos hummed by the first and second sopranos with intriguing effect. The piano accompaniment, too, is developed with considerable variety.

From the same publishers comes a transcription, also by Mr. Kramer, for two part women's voices of Cyril Scott's 'Lullaby' and here again the transcriber goes about his task of enlarging the original framework of a song with sureness of judgment and taste in his employment of the voices. The vocal harmonization is infallibly consistent and in this version the appealing tenderness of the song is definitely enhanced. The original piano part has been retained.

Attractive Song by Lorraine Finley

'Herons' (New York: G. Ricordi & Co., Inc.) is an altogether admirable addition to the repertoire of contemporary art-songs. It is by Lorraine Noel Finley, the gifted Canadian composer, and is for a medium voice. Miss Finley has sub-titled her song very appropriately 'A Nocturne,' for that is what it is. Poet as well as composer, she has set her own verses in this song, achieving a remarkably sensitive result. The voice part is conceived in *arioso* style, free and untrammelled, yet thoroughly effective. Harmonically this composer speaks her own language, one of tender accents and hushed silences. The charming poem ends as follows:

"Shadows mirror in the pool
Herons, homeward flying, cool,
With wings that brush the sky."

Singers desiring a quiet song of great refinement and beauty will find Miss Finley's 'Herons' rewarding for their recital programs.

A Cantata and Some Part-Songs

For women's voices Carl Fischer, Inc., is active in presenting admirable part-songs and a cantata. The latter is Frances McCollin's 'Going Up to London,' for three-part chorus, flute and piano. The music is fresh and the choral writing sound. There is a dedication to the Tuesday Musical Choral Club of Pittsburgh, Charles N. Boyd, conductor.

The part-songs are Oscar J. Fox's 'My Heart is a Silent Violin,' to Eric von de Goltz, Jr.'s fine text; Albeniz's well known tango, entitled here 'Star of Love,' both of

these arranged capably by Mark Andrews; Gounod's once so popular 'Serenade,' arranged by George J. Trinkaus, and a little light piece, called 'Tulips' by Harry Robert Wilson. None of these are taxing to sing.

—Briefer Mention—

For the Piano

Dance Movements from Schumann. Dance Movements from Beethoven. Selected and Arranged by J. Michael Diack. The arranger-editor has made good choices in both albums, presenting in the former simplified versions of excerpts from 'Paradise and the Peri,' the Concerto in A Minor, the First Symphony as well as several original pieces from 'Album for the Young' and 'Scenes from Childhood.' In the Beethoven album are bits from 'Fidelio,' three Country Dances, the famous Minuet in G, excerpts from sonatas for piano and violin and from the First, Seventh and Eighth Symphonies. (London: Paterson. New York: Carl Fischer.)

Early Key Board Music. This is a collection of pieces written for the virginal, spinet, harpsichord and clavichord, edited by Louis Oesterle in 1904, now re-issued. Two handsome Schirmer's Library Volumes, which ought to be owned by every music lover. They are to be played, of course, on the piano. Vol. I includes pieces by such famous names as Byrd, Louis Couperin, Frescobaldi, Gibbons, Purcell, Lully, Alessandro Scarlatti and many unfamiliar ones, while Vol. II presents François Couperin, Mattheson, Muffat, Rameau, Domenico Scarlatti and the little known Murschhauser. There is a splendid essay by Richard Aldrich in Vol. I. (Schirmer.)

'The Rake's Progress.' By Gavin Gordon. A splendid suite from a ballet of this name, transcribed for the piano by its composer. The movements are an Allegro, 'The Reception,' a 'Menuetto Galante,' 'The Dancing Lesson,' a 'Loure,' 'The Faithful Girl' and a Rondo, 'The Orgy.' Mr. Gordon in writing music in the old style has actually done so without injecting very modern harmonies, an achievement, we think. Not too easy to play, but worth study. (London: Oxford. New York: Carl Fischer.)

For Two Pianos, Four Hands

'La Létiville' and 'La Juliette.' By François Couperin. 'For Two Virginals.' By Giles Farnaby. 'Allemande.' By François Couperin. 'The Lonely Sailing Ship.' By Hugh Anson. Valse from 'Façade.' By William Walton. These compositions are issued in 'The Two-Piano Series,' edited by the well-known duo-pianists, Ethel Bartlett and Rae Robertson, who have done an immensely worth while job in bringing forward these old English and French pieces, which will soon be in the repertoire of all intelligent piano teams. The little Farnaby Andante from the Fitzwilliam Virginal Book is a gem. The Anson work is engaging in a sort of way, though hardly worth the trouble. Mr. Walton's piece, which has been transcribed by Herbert Murrill, is, like much of his music, satirical. If you like Walton—some do!—you will like it. (Oxford.)

Vocal Score

'Perseus and Andromeda,' by G. F. Handel. This is an "operatic masque," the music of which, taken from a hitherto unpublished open, 'Jupiter in Argos,' under the supervision of Adrian Boult, has been "transcribed and prepared" by Julian Herbage and Ralph Greaves. First-rate Handel, treated with considerable reverence and understanding by the contemporary Englishmen. The text is by Albert G. Latham.

Just Published—A Medium Voice Key of

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by MARSHALL KERNOCHAN

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Speaking of Music on the Air—

EDWARD JOHNSON, general manager of the Metropolitan Opera, is lending his time (and apparently his interest) to a new program entitled 'Metropolitan Opera Auditions of the Air,' which goes on on Sundays over a WEAF network. Sponsored by the Sherwin-Williams Paint Company, every half-hour broadcast presents four artists, each introduced and given a brief interview by Mr. Johnson, each singing an aria or song to the accompaniment of a small orchestra conducted by Wilfred Pelletier.

From the four, one singer is supposed to be selected for further consideration by a committee composed of Mr. Johnson, Mr. Pelletier, John Erskine, Edward Ziegler and Earle R. Lewis. The first two programs brought forth some fairly well known aspirants, as well as two or three who were more obscure. The broadcast in itself is not particularly entertaining. Whether it will prove to be a stepping stone towards greater heights for the young contestants remains to be seen in its further conduct and its results.

A series of six broadcasts under the auspices of the National Federation of Music Clubs, which began on Jan. 5, at 10:30 a. m. over a WEAF network, brought an address by Mrs. John Alexander Jardine, president of the federation, entitled 'Our Place in the World Today,' Songs by Edward Austin Kane, tenor, 1933 winner in the Young Artists' Contest of the federation, and works by the Vocal Art Ensemble of the Scherzo Club of Norfolk, Va., completed the program.

The next program will present Mrs.

Edgar Stillman Kelley, past president of the federation, and the Kneisel Quartet on Jan. 12. Other federation speakers who will be heard in the series are Mrs. Ruth Haller Ottaway, first vice-president; Mrs. George Hail, second vice-president, and Mrs. Vincent Hilles Ober, national junior councillor.

* * *

Helen Jepson was the star of two Palmolive Beauty Box Theatre presentations, 'I Dream Too Much,' on Dec. 20, and 'Manon' on Dec. 27. . . . Arthur Loesser, pianist, was soloist in the WOR 'Master Musicians' hour on Dec. 29, playing solos and a movement from the Mozart Concerto in A with Alfred Wallenstein conducting the orchestra. . . . Igor Gorin, baritone, was Grace Moore's guest on the Vicks program of Dec. 23, singing an aria and a duet with Miss Moore. . . . Rose Dirmann, soprano, has had several radio appearances recently—in the NBC Concert Hall, with Henri Deering, and Cesare Sodero conducting; as soloist in the Saint-Saëns 'Christmas' Oratorio over WEAF on Dec. 25, again with Sodero, and in the final Radio City Music Hall opera production, 'Hänsel und Gretel,' on Dec. 29, with Rapee conducting.

Gena Branscombe conducted her Choral in two Christmas programs, one over WJZ on Dec. 22, and another over WLWL on Dec. 30. She also presented her 'Procession' and 'Maples' over WNYC on a recent Sunday.

The Radio City Music Hall Symphony under Erno Rapee will play Kodály's 'Hary Janos' on Jan. 12, over a WJZ network at 12:30 p. m.

Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted.)

Symphony Orchestras:

New York Philharmonic-Symphony, Beecham conducting. CBS network, Sundays at 3.
 Ford (Detroit) Symphony, Kolar conducting. Noted soloists. CBS network, Sundays at 9.
 General Motors Symphony, Rapee conducting. Distinguished soloists. NBC Red network, Sundays at 10.
 Cleveland Orchestra, Rodzinski conducting. NBC Red network, Tuesdays at 10:30.
 Kansas City Philharmonic, Krueger conducting. CBS network, Wednesdays at 10.
 Minneapolis Symphony, Ormandy conducting. NBC Red network, Thursdays at 11:30 until Jan. 16. Resuming Feb. 20.
 Rochester Philharmonic, guest conductors. NBC Blue network, 3:15, on Jan. 23, Jan. 30, Feb. 20. Rochester Civic Orchestra, Harrison conducting. NBC Blue network, Wednesdays at 3. Eastman School Symphony, White conducting. Alternating with school ensembles. NBC Blue network, Thursdays at 3:15.
 Boston Symphony, Koussevitzky conducting. NBC Blue network, Saturdays at 8:15.
 Chicago Symphony, Stock and DeLamarter conducting. Mutual network from WGN, Saturdays at 9:15.
 NBC Symphony, Black conducting. NBC Blue network, Saturdays when Boston Symphony is on tour, 8:15.

Little Symphonies:

Alfred Wallenstein's Sinfonietta. WOR, Mutual network, Wednesdays at 9:30.
 String Symphony, Black conducting. NBC Blue network, Thursdays at 8:15.
 Bamberger Little Symphony, James conducting. Soloists. WOR, Mutual network, Thursdays at 8:30.
 String Sinfonia, Wallenstein conducting. WOR, Mutual network, Fridays at 10.

Operas:

Metropolitan Opera, complete broadcasts of Saturday matinees. NBC Red and Blue networks.
 Cesare Sodero Conducts. Soloists. Opera and occasional oratorio programs. WOR Mutual network, Mondays at 10:15.
 Understanding Opera. Soloists and chorus. Barlow conductor. CBS network, Tuesdays at 6:35.
 Palmolive Beauty Box Theatre. Operettas. Noted singers. CBS network, Saturdays at 8.

Chamber Music:

NBC Music Guild. Mondays, NBC Blue network at 2:30. Tuesdays, NBC Red network at 1:45. Wednesdays, NBC Red network at 2:30 and 10:30. Thursdays, NBC Blue network at 2:30.
 Library of Congress. Eight programs, beginning Dec. 24. NBC Blue network, Tuesdays at 4:30.
 Perol Quartet. WOR, Mutual network, Sundays at 11 a. m.
 Curtis Institute program. Chamber music groups under Dr. Louis Bailly. Occasional orchestral programs under Reiner. CBS network, Wednesdays at 4:15.
 Cincinnati Conservatory program, von Kreisler conducting. Occasional orchestral programs. CBS network, Saturdays at 11 a. m.

Educational Program:

Music Appreciation Hour, Damrosch conducting. NBC Red and Blue networks, Fridays at 11 a. m.

Soloist Programs:

Master Musicians. WOR, Mutual network, Sundays at 8.
 Margaret Speaks, Richard Crooks, Nelson Eddy alternating. (Firestone). NBC Red network, Mondays at 8:30.
 Grace Moore. (Vicks) NBC Red network, Mondays at 9:30.
 Lawrence Tibbett. (Packard.) CBS network, Tuesdays at 8:30.
 Eddy Brown. With orchestra, Wallenstein conducting. WOR, Mutual network, Tuesdays at 9:45.
 Lily Pons. (Chesterfield.) Kostelanetz conducting. CBS network, Wednesdays at 9.
 John Charles Thomas. NBC Blue network, Wednesdays at 9.
 Nino Martini. (Chesterfield.) Kostelanetz conducting. CBS network, Saturdays at 9.
 Alexander Semmler. Beethoven piano sonatas. CBS network, Sundays at 10:35 a. m.

Miscellaneous Programs:

Magic Key of RCA. Symphony. Black conducting. Distinguished soloists. NBC Blue network, Sundays at 2.
 Showboat. With Lanny Ross and Winifred Cecil. NBC Red network, Thursdays at 9.
 Women's Radio Review. Littau conducting. NBC Red network, Mondays at 4.
 Music Is My Hobby. Distinguished amateurs. NBC Red network, Thursdays at 11.

Augusta Romano, Italian Musician, Is Now Resident of the United States

Among new foreign artists now resident in this country is Augusta Romano, pianist and composer, who came here last July. She hails from Rome, where she studied at the famed St. Cecilia Academy. Later she studied with Sgambati and Rendano. She has concertized abroad, appearing in London, as well as in her native land, in such cities as Rome, at the Augusteo, in Naples, Milan, Verona, Venice, Spezia, and Parma. In 1927 she appeared in concert at the Salle Pleyel in Paris. Since 1928 she has spent the winter season in Tunis, where she has given many successful concerts of classic and contemporary music and won a large following. For her contribution to musical culture in Tunis, the French government has awarded her the title of 'Officier d'Academie.' She has also devoted much time to composing, her suite for piano entitled 'Afrique,' published by Ricordi, reflecting her impressions of her visits to Tunis.

She is now living in New York and will be heard here later in the season.

GM GUEST CONDUCTORS TO BE TOSCANINI, STOKOWSKI

To Take Baton, with Rapee, in New Series—Lehmann and Thomas in Recent Concerts

Arturo Toscanini and Leopold Stokowski will be guest conductors and Erno Rapee will continue as regular conductor for the winter series of General Motors Symphony concerts which was to begin on Jan. 5. Mr. Stokowski will conduct on Jan. 12, Mr. Toscanini later in the season.

Lotte Lehmann, soprano, and John Charles Thomas, tenor, both of the Metropolitan Opera, were soloists at the concerts of Dec. 22 and 29, respectively. The first, designated 'General Motors Family Christmas Party,' was broadcast from Detroit and brought the big General Motors Chorus, under Eduard Ossko, as an additional participant in songs of the season. Mme. Lehmann projected much of her stage artistry in 'Il est bon, il est doux' from 'Hérodiade,' and Gounod's 'O Divine Redeemer.' She also sang with deep sympathy Tchaikovsky's familiar 'None But the Lonely Heart.' With his accustomed verve and precision, Mr. Rapee conducted the orchestra in the overture to 'Hänsel und Gretel' and four numbers of the 'Nutcracker' Suite. Soloist, chorus and orchestra co-operated in four carols delineating the story of Christmas during which Milton Cross, announcer, read appropriate scripture.

Mr. Thomas was in fine voice for the Prologue to 'I Pagliacci,' 'Vision Fugitive,' from 'Hérodiade' and 'Song to the Evening Star' from 'Tannhäuser.' His vocal art, as is well known, is particularly adaptable to broadcasting, and he carried a powerful dramatic force over the air-waves, particularly in the first aria.

The orchestra again gave highly capable performances, under Mr. Rapee, this time presenting the 'Largo' from 'Xerxes,' the overture to 'Die Meistersinger' two selections from Massenet's ballet, 'Sylvia,' and smaller pieces by Tchaikovsky and Glière.

Jean Fardulli Gives Recital at Hotel St. Moritz

The Friends of Music and Arts. Marguerite Gale, president, presented Jean Fardulli, baritone, assisted by Julian Del Monte, pianist, in a recital at the Hotel St. Moritz, on Dec. 6. Mr. Fardulli sang works by Beethoven, Thomas and Rachmaninoff, Reynaldo Hahn's 'Aimons-Nous,' Petridis's 'Achitis,' dedicated to Miss Gale, Marino's 'Zilevo,' and other songs.



Renato Toppo

Augusta Romano, Pianist and Composer, now in this Country

M. H. AYLESWORTH RESIGNS FROM PRESIDENCY OF NBC

Increasing Duties as Chairman of RKO Effect Move—Lenox R. Lohr Succeeds Him in Office

Merlin H. Aylesworth, president of the National Broadcasting Company, tendered his resignation on Dec. 27 to David Sarnoff, president of the Radio Corporation of America and chairman of the board of directors of NBC. He asked to be relieved from the responsibilities of the office because of his increasing duties as chairman of the board of directors of the Radio-Keith-Orpheum Corporation. He will remain a member of the board of NBC and has been recently elected to the newly created office of vice-chairman of that board.

Lenox R. Lohr, who was elected president in place of Mr. Aylesworth, has had an interesting and distinguished career in engineering, military and journalistic fields.

Lawrence Tibbett was to give a special presentation of 'Rigoletto,' making up the entire Packard program, Jan. 7 over CBS.

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Doris Doe Returns to Metropolitan After An Extensive Tour



Doris Doe, Contralto, Returns to Manhattan Activities After Appearances in the West

Doris Doe, contralto of the Metropolitan, will be soloist at the Silver Jubilee in honor of Mother Ferri of the Cenacle of St. Regis, at the Park Lane, New York, on Jan. 25.

Shortly after returning from California, Miss Doe began her season at the Metropolitan, singing, on Dec. 20, the role of Gertrude in 'Hänsel und Gretel.' On the evening of the same day she was soloist in the New York Oratorio Society's performance of 'The Messiah' in Carnegie Hall. During the fall Miss Doe toured the country with the Metropolitan Quartet, which also included Queena Mario, Ezio Pinza and Giovanni Martinelli. Later she appeared in the series of Wagnerian operas in San Francisco and gave recitals in Everett, Wash., and Tucson, Ariz.

Edwin Orlando Swain Active in Oratorio

Edwin Orlando Swain, baritone, sang the role of Elijah in a performance of that oratorio with the Cadek Choral Society under Oscar Miller at Memorial Auditorium, Chattanooga, Tenn., on Dec. 3, with marked success. Mary Ledgerwood, contralto, a pupil of Mr. Swain, also won acclaim for her singing in the same oratorio.

Mr. Swain was baritone soloist in Brahms's 'Requiem,' with the Provi-

dence Symphony, Dr. Wassili Leps, conductor, in the first concert of its fifth season at Metropolitan Theatre on Dec. 10 in Providence, R. I. He was to appear in a Christmas eve program before the St. Paul's Guild in New Rochelle, N. Y., and has been engaged to sing at a dinner for the National Federation of Women's Clubs in Washington, D. C., on Jan. 17.

TWO SYMPHONIES IN MONTREAL AID MUSIC

'French' and Montreal Orchestras Led by Pelletier and Clarke Respectively

MONTREAL, Jan. 5.—Montreal has two symphony orchestras, one for its English-speaking and one for its French-speaking citizens. The personnel of both is practically the same, only the conductor, concertmaster and board of management changing in each case. The reason for the split is less artistic than political and social.

The Montreal Orchestra, led by Prof. Douglas Clarke, dean of the faculty of music at McGill University, has struggled along for five years, playing in a half-empty theatre. Notwithstanding conditions that are heart-breaking, it has clung to its practice of giving fifteen to twenty concerts a season. They take place at His Majesty's Theatre on Sundays at 3 o'clock, the only time the theatre is available, and hence the orchestra runs directly into competition with the broadcasts of the New York Philharmonic-Symphony.

L'Association des Concerts Symphonique de Montreal, under the presidency of the Hon. Athanase David, Quebec Provincial Secretary, and the general musical direction of Wilfred Pelletier of the Metropolitan Opera, entered its second year last month and has already sold every seat for the eight concerts it plans to give this season.

The "French Orchestra," as it is popularly called, is more fortunate in having its own concert hall, which seats about 1,800 and is acoustically perfect. The hall is situated in the far east of the city in the midst of the so-called French section. The opening concert this season was a brilliant affair attended by the Lieutenant-Governor of the Province and his staff.

Mr. Pelletier led the orchestra in Brahms's C Minor Symphony, Debussy's 'La Mer,' and in compositions by Bach and Berlioz. Of special interest was the initial performance of Alfred Laliberté's 'Chansons d'Eve,' a setting of three poems by Charles van Leberghe for soprano and piano, and richly if rather heavily, orchestrated by Mr. Pelletier. Mr. Laliberté, a Montrealese and former pupil of Scriabin, composes in a romantic style but there is originality in what he has to say and strength in the way he says it. Mr. Pelletier, it is understood, will seek to have the songs performed in New York.

The Montreal Orchestra has given five of its fifteen concerts so far this year. These concerts continue to be of great musical value. The repertoire is wide and interesting. Mr. Clarke having brought many new scores to this country, particularly from England. Soloists are engaged as often as possible, Beal Hober, soprano, and Charles Naegele, pianists, having appeared last month. Unfortunately the orchestra lacks the support of the general public and were it not for a few gallant souls who form the active committee of man-

BUSY SCHEDULE FOR SEATTLE ORCHESTRA

Local Composer and Young Artists Get Hearings — Other Concerts Show Variety

SEATTLE, Jan. 5.—The second local composer to grace the regular subscription concerts of the Seattle Symphony, under Basil Cameron, was George McKay of the University of Washington faculty, whose 'Fantasy on a Western Folk Song' ('The Dying Cowboy') flanked works of Beethoven, Schumann and Brahms on Nov. 11 when Jan Cherniavski, pianist, was soloist in the Schumann Concerto in A Minor. The third subscription concert on Nov. 18, listed the Mendelssohn Symphony No. 4, the Overture to 'The Magic Flute' and a modern group including Bloch's Fantasy for 'cello and orchestra 'Schelomo,' Iris Canfield, soloist, and works of Delius, Warlock and Chabrier.

The series of young artists' concerts was inaugurated by Peter Meremblum, violinist, giving a masterful reading of the Glazounoff Concerto in A Minor on Nov. 3, and was followed by one introducing the first of the winners in the young artists' contest, held under the auspices of the Seattle Symphony Society, Irene Nygard, splendidly equipped pianist, playing the Beethoven Concerto No. 3 in C Minor. The third of this series was given by George Johnson, Tacoma violinist, also winner in the contest, playing with refinement of tone the Mendelssohn Concerto in E Minor.

The visiting attractions of the past month included Paul Robeson, baritone, who was presented by the Associated Women Students, University of Wash-

agement it would have collapsed long before.

Recent recitalists visiting Montreal include Sergei Rachmaninoff, who drew his usual demonstrative audience; Ria Ginster, soprano, whose singing of Lieder by Strauss and Wolf was quite exceptional; Raya Garbousova, whose 'cello playing likewise delighted the ear and the soul; Henrietta Schumann, who strove for virtuosity, and Beveridge Webster, American pianist, whose playing was unique for its musical value and poetic intent.

THOMAS ARCHER

ington, on Nov. 12, assisted by Ralph Dobbs, pianist, and Lawrence Brown, accompanist. Cecilia Schultz's course comprised the Moscow Cathedral Choir, Nicolas Afonsky, conductor, on Nov. 19. The opening concert of the Ladies Musical Club was given by the Roth String Quartet and E. Robert Schmitz, pianist, on Nov. 25.

The Cornish Orchestra, conducted by Peter Meremblum, gave its first concert of the season on Nov. 15, assisted by Aaron Stankevich, violinist, playing with artistry the Paganini-Wilhelmj Concerto in D. Other programs at Cornish School included a piano recital by Elsie De Long.

Solo appearances were made by Henry Simonson, violinist, assisted by the Engberg orchestra and Rolf Wiggen, tenor; Catherine E. McGarry, who gave a program of organ classics at the University Temple on Nov. 5; Nelle Duffey Holm, soprano, assisted by George L. McLaren, violinist, and Marjorie Anderson, accompanist.

Club Offers Slavic Music

Polish and Russian composers were featured by the Seattle Musical Art Society at its November meeting and works of Paderewski, Chopin, Szymanowski, Moniuszko and Rachmaninoff were played by Mary Rychard, violinist; Vesta Muth Richards, pianist, and Florence Bergh Wilson, soprano, with Etha Cook Clark at the piano. Most of Seattle's many music clubs follow a like educational program at their monthly gatherings.

Judson Waldo Mather, organist of Spokane, played the inaugural concert on the new Kimball organ recently installed at the University Congregational Church on Nov. 8, and he was assisted by VeOna Socolofsky, soprano; August Werner, baritone, Junior Rosen, violinist, and the Cascadian Male Quartet.

The eleventh annual Seattle-King County Music Meet, sponsored by Music and Musicians magazine, was held on Nov. 29 and attracted many talented young musicians of school age who competed in voice, piano, violin and other classes, first and second place winners being awarded gold and silver medals. Judges were Dr. John J. Landsbury, dean of music, University of Oregon, and Fred La Fond, Spokane.

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The Fortnight at the Metropolitan

(Continued from page 14)

went its customary way with Artur Bodanzky conducting and a cast of veterans, neither in the best nor the worst voice, repeating characterizations of familiar merit. As at 'Walküre' and 'Lohengrin,' the orchestral playing tended to justify a belief that the instrumental ensemble had been improved by the changes made in its personnel.

Gertrud Wettergren's Venus was a personable one, credible of figure and pose and consistently well acted. Shrouded in semi-darkness though it was, the impersonation possessed pictorial and dramatic "line." This was true also of her singing, though it posed some purely vocal questions, chiefly by reason of its frequent unsteadiness. There was more than a hint of weariness in the voice, attributable (according to report) to hard rehearsing on another part.

Mr. Balanchine's choreography for the Venusberg orgy was no improvement over that which it replaced. If the old orgy was too tame, this one was too cluttered and too crude. At times it suggested a football huddle rather than either pantomime or dance. The Three Graces were thoroughly unhappy in the toe convolutions demanded of them; the more to be regretted because of the superior playing of Mr. Bodanzky's orchestra in the music they sought to illustrate.

As Elisabeth, Lotte Lehmann was once more a singer and actress of much appeal, if of variable vocal quality. Mr. Melchior, sometimes husky, sometimes metallic of tone, rose stirringly to his larger moments, as in the finale of the second act and the long narrative of the third, which he, more than any other Wagner tenor of the day, has restored to its rightful place as one of the musical peaks of the score. Mr. Schorr's plodding Wolfram had its moments of beautiful singing, chiefly in the half-voice. The Landgrave of Ludwig Hofmann, who returned to the company on this occasion, was impressive of stature and bearing and smoothly, if dryly sung. Others participating were Editha Fleischer, Hans Clemens, Arnold Gabor, Giordano Paltrinieri and James Wolfe.

TIBBETT IN 'RIGOLETTO'

To his already extensive repertoire Lawrence Tibbett added the title role in Verdi's 'Rigoletto' at the Saturday matinee on Dec. 28. There was a very large audience and there was much enthusiasm. For the famous baritone showed us again that he is an actor of remarkable skill as well as a great singer.

There will be many opportunities this

winter to speak in detail of his delineation of one of the most taxing of all Verdi's baritone roles. For the present we must praise the finely developed characterization, the artistic feeling that was ever present in Mr. Tibbett's unfolding of the part and his scrupulous avoidance of overacting, a very easy pitfall (in a first performance) for an artist of lesser intelligence than his. But Mr. Tibbett was in full control of himself throughout and never overstepped the bounds of dramatic continence. He was in glorious voice and sang his monologue with superb fire, as well as rich tone. The audience gave him salvos of applause before the curtain.

Lily Pons, as in other seasons a charming Gilda, was vocally admirable, and sang her music with taste, as well as unerring execution. Replacing Charles Kullmann, indisposed, Frederick Jagel sang the Duke in a truly brilliant manner. His high tones were ringing ones, and his entire conception of the role was excellent.

New as Maddalena was Helen Oelheim, who proved attractive both vocally and personally, bringing youth and freshness to the role. The others were Mr. Lazzari as Sparafucile, Miss Votipka as Giovanna, Mr. Gandolfi as Monterone, Mr. Cehanovsky as Marullo, Mr. Paltrinieri as Borsa, Mr. Raidich as Ceprano, Miss Symons as the Countess and Miss Tomisani as a Page. Mr. Panizza conducted in a none too inspired manner. The stage direction, along routine lines, was Mr. Défrère's.

'FIRST TIMES' IN 'LOHENGRIN'

The popular-priced 'Lohengrin' on the evening of Dec. 28, had as its points of

interest the first appearance in New York in the title role of Paul Althouse, and the first here of Eduard Habich as Telramund. The rest of the cast included Elisabeth Rethberg as Elsa, Margaret Lawrence as Ortrud, Emanuel List as King Henry, and Julius Huehn as the Herald. Artur Bodanzky conducted.

Mr. Althouse gave a creditable performance though fuller dramatic significance may be looked for in future appearances in the part. The 'Swan Song' was well sung and the 'Narrative' in the final scene effective. Mr. Habich's Telramund was a well-routined one and he made all the points possible.

Mme. Rethberg was not in her best voice in the 'Dream' but the second act aria was well sung and the nuptial music given with charm.

The two Sunday night concerts on Dec. 22 and 29, both benefits, drew large audiences. At the first, the American Ballet was presented as a novelty in Godard's 'Reminiscence,' repeated from the previous Friday matinee. Vocal soloists were Helen Jepson, Marjorie Lawrence, Myrtle Leonard, Paul Althouse, Carlo Morelli, Lawrence Tibbett and Chase Baromeo. Erica Morini, violinist, appeared at the second concert in addition to Lucrezia Bori, Hilda Burke, Richard Crooks, Giovanni Martinelli, Richard Bonelli and Ezio Pinza. Wilfred Pelletier conducted both performances.

Hortense Monath Engaged for Concerts Throughout Country During Season



Hortense Monath, Pianist, Whose Concert Schedule Includes an Extended Tour

A busy schedule of appearances for Hortense Monath, pianist, will take her to widely separated sections of the country during the season. She already has appeared at Washington Irving High School, New York, on Dec. 21, as well as in Ardmore, Calif., on Jan. 3, Waukegan, Ill., on Jan. 7, and Pontiac, Mich., on Jan. 9. The pianist's other engagements during January will be in the Music Guild Series in the Town Hall, on the 12th, and in the Plaza Musicale Series on the 23rd, both in New York.

During March she will be heard as soloist with the Los Angeles Philharmonic, under Otto Klemperer, on the 28th, and in concert in Phoenix, Ariz., La Porte, Ind., Everett, and Bellingham, Wash., and Lewiston, Idaho.

Many Engagements on Marcel Hubert's Itinerary

Marcel Hubert, 'cellist, appeared with the Brooklyn Apollo Club at the Academy of Music on Dec. 3. On Dec. 16 he played at Franklin and Marshall College, Lancaster, Pa., in a recital with Agnes Davis. On Dec. 18 he was to give a recital in Charlotte, N. C., and will be soloist with the New Jersey Symphony on Feb. 24 and 25 in Orange and Montclair, N. J. Later in the season the 'cellist will be heard in joint recital with Kathryn Meisle in Newport News, Va., and with Grete Stueckgold at York, Pa.

INDIANAPOLIS HEARS

San Carlo Company Gives Three Standard Works—Martini Heard in Recital

INDIANAPOLIS, IND., Jan. 5.—Nino Martini, tenor, who made his local debut here Nov. 25 at English's under the Martens Concerts, brought out a capacity house and his program of quasi-popular style won him much applause. Among his offerings were an Air from 'Xerxes,' by Handel, 'Vaghissima semblanza' and 'Spirate pur spirate' by Donaudy, and groups representing Serano, Sandoval, Chausson, Lalo and Bizet. Miguel Sandoval accompanied.

Fortune Gallo brought his San Carlo company here for three performances on Nov. 29 and 30, at English's. The first opera was Aida with a good cast, including Bianca Saroya, Dreda Aves, Aroldi Lindi, Mostyn Thomas, Harold Kravitt and Natale Cervi. 'Madama Butterfly' was the Saturday matinee bill with Hizi Koyke, Florence Wylde, Rolf Gerard, Stefan Kozakevich, Francesco Curci, Natale Cervi and Fausto Bozza assuming the roles. A good performance of 'Lohengrin' with some excellent singing by Göta Ljungberg, guest artist, in the role of Elsa, Dreda Aves as Ortrud and Dimitri Onofrei as Lohengrin brought the short but welcome season to an end.

A large audience greeted the Indianapolis Symphony at its second concert on Nov. 19 at Murat Theatre. The appearance of the boy violinist, Ruggiero Ricci, created a new interest in this series of concerts. Beethoven's First Symphony, Smetana's Symphonic Poem 'Die Moldau,' Tchaikovsky's Overture, 'Romeo and Juliet' and the Scherzo from Symphony No. 1 by Saul Bernat, violinist of the orchestra, for the orchestral offerings. The high light of the evening was the Bruch Concerto, which Master Ricci played with beautiful tone and a clean technique. He gave the Wieniawski Polonaise as an encore. Ferdinand Schaefer conducted.

The Don Cossacks, Serge Jaroff,

BRIEF OPERA SERIES

conductor, regaled a large audience at English's on Nov. 20, appearing under the auspices of Martens Concerts.

The Alpha Mu Omega chapter of the Alpha Kappa Alpha Sorority sponsored Roland Hayes in a recital program on Nov. 13 at the Murat Theatre. P. S.

Bampton Soloist at Long Island Concert

GARDEN CITY, L. I., Jan. 5.—The Long Island Choral Society, Maurice Garabrant, conductor, gave its winter concert at the Garden City Hotel on Dec. 13, with Rose Bampton as soloist. The club sang part songs by Mueller, Alcock, German, Debussy, Handel, Cain and Mathews, Kennedy, Rootham, Rowley, De Koven, Osgood and Maunder. Miss Bampton scored in Lieder by Schubert and Strauss, in a Verdi aria, and an American group, which included songs by Beach, Nordoff, Hart and Kramer, the last-named composer's new song 'Two Souls,' which the singer sang for the first time on this occasion. Nils Nelson was Miss Bampton's accompanist. Evelyn Smith Austin was at the piano for the chorus.

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The Manhattan Concert Fortnight

(Continued from page 23)

events of the Endowment Series, took place on Dec. 21, ten days after her first in Carnegie Hall. Though the two programs contained different song material, they presented more points of resemblance than of difference, with a Scandinavian group in the heart of each list, flanked by German and English or American songs, with opera excerpts to give the noble voice a dramatic and dynamic scope beyond that of Lieder.

The smaller auditorium, which necessitated seats upon the stage, in no way cramped the recitalist, who made much beautiful use of the half-voice. Only rarely did she employ all of the volume of her remarkable soprano organ, though when she did it was of telling fullness and vitality. Her poise stood her in good stead at the outset in 'Elsa's Traum' and 'Euch Lüften' from 'Lohengrin,' followed by 'Dich Teure Halle' from 'Tannhäuser.' In all of these, and particularly the second named, the lack of an orchestra was only partly overcome by the art of the singer and that of her accompanist, Edwin McArthur. Her subsequent Strauss group was made up of songs rarely heard. These included 'Seitdem dein Aug' in meines Schaute,' 'Ach Liebe, ich muss nun scheiden,' 'Schön sind, doch kalt die Himmelsterne' and 'Ich liebe dich.' The last-named was a triumph over difficulties for the high voice as the recitalist achieved it. 'Zueignung,' sung as an encore, was of stirring power.

As at her previous recital, Mme. Flagstad could not escape a repetition of Grieg's 'Water Lily,' sung in Norwegian with an altogether charming rhythmic and melodic sway. Michael Head's 'Nocturne,' Ernest Charles's 'Spendthrift' and Frank Bridge's 'Love Went a-Riding' again attested her readiness to give of her great gifts to newly-learned songs in English as well as to the lays of her native land that have been known to her since childhood. Of various extras, the most exciting undoubtedly was the Battlecry of Brünnhilde from 'Die Walküre,' which soared on wings of amazing freedom and power. Mr. McArthur again played the entire program from memory.

John Goss and London Singers Return

Old English songs, Lieder, Canadian songs, songs from Shakespeare, carols and sea chanties composed the widely varied offering of John Goss, baritone, and that unique quartet of male voices, The London Singers, in the Town Hall on the afternoon of Dec. 22. Grouped informally around the piano, these men sing lustily and with evident relish this out-of-the-ordinary music for which they seem to have a very special interpretative sympathy.

While they were sensitive to the diverse styles and appeared to advantage in all of the songs they chose to present, they reach-



Lorenzo Camilieri's People's Chorus Gave a Pre-Christmas Concert at the Waldorf-Astoria

ed the top of their form in the six sea chanties, arranged by Sir Richard Terry, S. Taylor Harris, Clive Carey and E. J. Moeran, which closed the program. However, much success also was achieved in Schubert's 'Liebe,' which offered opportunities for excellent a cappella singing in half-voice, and Mozart's chattering 'Trink-Kanon.' Four songs from Shakespeare, by Dr. Arne, T. Linley and W. Linley, were well sung by Mr. Goss alone. The broad, earthy humor which characterized much of the material brought a merry response from the big audience.

Metropolitan Quartet Heard

The Metropolitan Quartet, Evelyn Brant, soprano; Harriet Maconel, contralto; Ivan Velikanoff, tenor, and Daniel Harris, baritone, gave a Christmas concert at the Barbizon on the evening of Dec. 22. The quartet was under the direction of Melchiorre Mauro-Cottone, organist. The ensemble sang with an admirable unity and clarity Gevaert's 'Le sommeil de l'enfant Jesu,' Sadere's 'Fa la Nana Bambin,' Schubert's 'Omnipotence,' an arrangement of the Hallelujah chorus from Handel's 'The Messiah,' for four voices, Gretchaninoff's 'Cradle Song' and Mr. Mauro-Cottone's 'Ninna-Nanna.' The latter played his own 'Christmas Evening in Sicily,' and variations on a carol by Gevaert, on the organ.

The quartet performed a condensed version with organ accompaniment. Of Verdi's 'Il Trovatore,' prepared by Dr.

Mauro-Cottone, before an enthusiastic audience that taxed the capacity of the concert room.

Schola Cantorum Heard in Concert

A chorus of approximately thirty mixed voices from the Schola Cantorum, Hugh Ross, conductor, gave a Christmas concert at the American Woman's Associa-



John Goss, Who with His London Singers Returned for a Recital of Chanties and Character Songs

tion Club on the evening of Dec. 22. The assisting soloists were Dorothy Jung and Ruth Kenworthy, sopranos; Lorraine Ely, mezzo-soprano; Evelyn Gross, contralto; Alan Adair, tenor; Theodore Everett, baritone, and George Bennett, violinist. Assisting instrumentalists were Rudolph Forst, violin; Louis Tavelli, viola; Milton Forstot, cello; Emanuel Tivin, oboe, and Everett Tutchings, organ.

The program was opened with the traditional hymn 'Adeste Fideles,' followed by Bach's 'Advent' Cantata, 'Wachet Auf,' with organ and instrumental accompaniment, Mr. Ross conducting the chorus from the piano. The work was sung with precision and a good balance of tone. Vaughan Williams was represented on the program by a 'Wassail Song,' sung a cappella, and a Fantasy on Christmas Carols for baritone solo, chorus and instrumental accompaniment. Mr. Bennett was heard in several violin solos, Miss Kenworthy in traditional hymns, and Miss Ely and Mr. Bennett in Bach's aria, 'Auch mit gedämpften Schwachen Stimmen.'

Lincoln Cathedral Choir Sings

The Lincoln Cathedral Choir of Nebraska made its New York debut in Carnegie Hall on the evening of Dec. 27 under the conductorship of John M. Rosborough in an exhibition of a cappella singing that was remarkable for steady fidelity to pitch, complete command of the finer nuances of dynamics and for the freshness and lyric quality of its tone.

Harriet C. Kemper, soprano, displayed a light voice of exceptional purity in Mendelssohn's 'Ave Maria,' to a subdued and effective accompaniment by the choir; Bach's 'Sing Ye to the Lord,' revealed the power and ability of the ensemble in a contrapuntal work and the charming 'Noël,' of the eighteenth century arranged by Gevaert and Schreck's Advent Motet were equally well performed.

Sullivan's 'O Gladsome Light,' Tchaikovsky's 'O Praise Ye,' Christiansen's 'Beautiful Saviour' and 'From Heaven Above,' Gretchaninoff's 'Hear My Prayer,' and shorter works concluded the list which was received by a small but warmly disposed audience. Mr. Rosborough was formerly dean of the school of music of the University of Nebraska and the concert was one in a series to raise funds for the erection of a cathedral in Lincoln. P.

Enid Szanthy Gives First Recital

Enid Szanthy, contralto. Paul Ulanowsky, accompanist. Town Hall, Dec. 27, evening:

Largo: 'Ombra mai fu,' from 'Xerxes' Handel
 'Vier Ernste Gesänge': 'Denn es gehet dem Menschen; 'Ich wandte mich; 'O Tod, wie bitter dist du; 'Wenn ich mit Menschen und mit Engels-zungen'.....Brahms
 'Liebesbotschaft'; 'Nacht und Träume' Schubert
 'Gebet'; 'Der Gärtner'.....Hugo Wolf
 'Nicht wiedersehen'; 'Ich bin der Welt abhanden gekommen'.....Mahler
 'Szerelem itt hagyni'.....Hubay
 'Emlek'.....Zador
 'Szomorú fűz ágá'.....Hungarian Folk Song
 'Morgen'; 'Waldseligkeit'; 'Zueignung' Richard Strauss

Not in a long time has a finer contralto voice nor more distinguished song interpretation been disclosed in the concert halls of the city than at this first New York recital of Miss Szanthy, a Hungarian, and one of the leading artists of the Vienna State Opera. A fortnight previous, she made her debut in these environs as soloist in Mahler's Second Symphony with the New York Philharmonic-Symphony.

It became clear after a few measures of the celebrated Handel 'Largo' that Miss Szanthy is a singer of the first magnitude and that the smallish audience had had the good fortune—though little awareness of the fact was manifest—to come into the presence of a truly great voice. Miss Szanthy produces a big tone, rich in resonance and of golden quality. Especially in the middle range is it a thing of startling beauty, clarion-pure and powerful. More, the harder it is driven the more resplendent it becomes, a circumstance which probably is Miss Szanthy's principal asset on the operatic stage. The extremities of the high octave are not equal in quality to the middle tones, but the lower reaches are smooth and undistorted.

With the group of Brahms songs the singer revealed that in addition to her illustrious and remarkable vocal equipment, she is possessed of bona fide artistic sensibility in the fullest sense of the word. Diction, projection of vowels and discernment of spiritual values were examples which any singer might study with profit. The second and fourth songs served to exhibit a compelling, and not unexpected, dramatic sense.

The first Schubert song contributed little more than variety, but the second brought (Continued on page 30)

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TWO ORCHESTRAS IN ROCHESTER CONCERTS

**Harrison Conducts Philharmonic
—Civic Players under White
—Kroll Sextet Heard**

ROCHESTER, Jan. 5.—Paul White, assistant conductor of the Rochester Civic Orchestra, led that organization on Dec. 1 in the popular concert series, before a large audience at the Eastman Theatre. Soloists were Alexander Leventon, assistant concert master of the Rochester Philharmonic, Leopold Mannes, pianist, and Joseph Mariano, flutist, who were first heard in a fine performance of Bach's Brandenburg Concerto, No. 5 in D, first movement, and later on in solos. The audience was very cordial.

The Rochester Philharmonic, Guy Fraser Harrison conducting, presented an interesting program at its first matinee concert of the season on Nov. 29 before a large audience at the Eastman Theatre. Max Landow, pianist, gave a superb performance of Beethoven's 'Emperor' Concerto. The program also brought Gilbert's 'Comedy' Overture Honegger's 'Pastorale d' Ete' and Tchaikovsky's Symphony No. 4. Mr. Harrison conducted the orchestra with great verve and led the last movement of the symphony at a tremendous tempo. He shared the prolonged applause at the close with the orchestra.

The Kroll Sextet was heard at Kilbourn Hall on Nov. 26, the opening event in the Kilbourn Hall series, presenting a charming program and were enthusiastically received.

Golschmann Wins Applause

The Rochester Philharmonic, under Vladimir Golschmann, guest conductor, was heard Dec. 5 at the Eastman Theatre before a large and very enthusiastic audience. The program consisted of the Overture to Gluck's 'Iphigenie,' Beethoven's Seventh Symphony, Moussorgsky's 'A Night on Bald Mountain,' Debussy's 'Afternoon of a Faun,' and 'Dance of the Sylphs' and 'Rakoczy' March by Berlioz. Mr. Golschmann obtained a finished and smooth performance from the orchestra, and won for the players and himself prolonged applause and many recalls.

The Sunday evening popular concert given by the Rochester Civic Orchestra, Mr. Harrison, conductor, presented an all-Russian program on Dec. 8, with Alexander Leventon, assistant concert-

master of the Philharmonic, as soloist. The Eastman Theatre was well filled by a cordial audience.

The Boston Symphony appearing under Dr. Serge Koussevitsky conductor, was heard in a splendidly played concert at the Eastman Theatre on Dec. 14 before a large and enthusiastic audience. The program comprised Handel's Concerto for Two Wind Choirs with String Orchestra, Sibelius's 'Pohjola's Daughter,' Ravel's 'La Valse,' and 'Ein Heldenleben' by Strauss. It was the first time in several years that a visiting orchestra has been heard in Rochester. One of the first violinists, Vladimir Resnikoff, who is a former Rochesterian and a former member of the Eastman School faculty and Rochester Philharmonic Orchestra, was given an informal reception after the concert.

Groups Give 'Messiah'

The Rochester Civic Chorus, Orchestra and four guest artists, Robert Betts, tenor; Arthur Anderson, bass-baritone; Dorothy Strathearn, soprano, and Esther Stowe, contralto, with Guy Fraser Harrison conducting, gave the entire score of Handel's 'The Messiah' at the Eastman Theatre on Dec. 18 before a large audience. The chorus sang with spirit, good enunciation and dramatic expression, and the orchestral support was excellent. The soloists all made excellent impressions. Mr. Harrison conducted with authority.

Major John Warner, head of the New York State constabulary and a Rochesterian of fine musical accomplishments, was heard with the Rochester Civic Orchestra on Dec. 15 at the Eastman Theatre, playing Schumann's Piano Concerto in A Minor. The theatre was packed and Major Warner's sympathetic and well-played performance brought two encores, a Bach Chorale, arranged by Harold Bauer, and a Bach Toccata, both expertly and beautifully played. The accompaniment by the Rochester Civic Orchestra of the concerto was admirable.

MARY ERTZ WILL

PHILADELPHIA MEN VISIT BALTIMORE

**Kreisler Soloist with Orchestra
Under Smallens in Recent
Appearance**

BALTIMORE, Jan. 5.—In lieu of the Bach program Leopold Stokowski was scheduled to conduct, the Philadelphia Orchestra appeared under Alexander Smallens, who chose to play the Overture to 'Alceste' of Gluck, and the Fourth Symphony of Schumann. The high point of the concert was the playing of the Brahms Violin Concerto by Fritz Kreisler. The demonstration that followed this interpretation was unusual.

The Baltimore Symphony, Ernest Schelling, conductor, jointly with the Handel Choir, gave an impressive presentation of Handel's 'Messiah' before a large audience at the Lyric on Dec. 27. Dr. Schelling infused considerable dramatic interest into the reading and gained dynamic effects from the singers that drew a reverential response from the audience. The groups of singers allotted to the solo episodes had been coached carefully, and the chorus, num-

Tito Schipa Goes to Italy After Numerous American Appearances

During his two months' season in the United States, which extended from Oct. 4 to Dec. 9, Tito Schipa, operatic tenor, made five appearances with the San Francisco Opera Company, in addition to recitals in Detroit; Portland, Seattle and Eugene, Ore.; and Sacramento, Los Angeles, Stanford, Berkeley and San Francisco, Cal. With the San Francisco Opera, he sang in 'Werther,' 'The Barber of Seville,' 'Rigoletto,' and twice in 'Martha.'

In addition, he sang in three radio broadcasts. The first was in the Vicks hour, in which he appeared alone on Nov. 11, in the Mobilization for Human Needs Program on Nov. 12, and again in the Vicks hour with Grace Moore on Dec. 9.

Mr. Schipa is now at La Scala, Milan, where he was to make his first appearance on Dec. 29 in Cimarosa's 'The Secret Marriage.' He will remain at the famed Italian opera house until Feb. 15, when he will go to Naples, Rome, Turin and Genoa. He will make a total of thirty-eight appearances in these opera centres.

During the first weeks of May, the

bering 400, had had its preparation under the able guidance of Roman Steiner, who after the performance was called from the audience to acknowledge his achievement. Frank Bibb assisted at the harpsichord and John Eltermann was at the organ.

The Baltimore Music Club, Mrs. C. Albert Kuper, president, entertained its members and guests at a dinner on Dec. 16 at the Lord Baltimore Hotel. Following the dinner a program was given by Eidé Noréna, soprano of the Metropolitan Opera. Pierre Luboshutz was at the piano. The program was arranged by Mrs. Martin W. Garrett, chairman, and Mrs. David Federleicht.

Teachers' Chorus Heard

The Public School Teachers Association Chorus, John Denues, conductor, appeared at the Polytechnic Institute on Dec. 16 in a program of festival and Christmas music. Marguerite Mergehenn, Frances Jackman Civis, William Christopher and Walter N. Linthicum were the soloists. The Inter-City High



Franklin & Rognon
Tito Schipa as the Count in Rossini's 'The Barber of Seville'

tenor will return to the United States to resume his concert engagements. During the summer months he will reside at his home in Beverley Hills, where his family now is.

School Orchestra, Oscar P. Steinwald, conducting, prefaced the program.

Pasquale Tallarico, pianist, member of the faculty of the Peabody Conservatory of Music, was the artist at the eighth Peabody recital on Dec. 13. A recital was given by Sergei Rachmaninoff at the Lyric on Dec. 11. Many encores were played and the inevitable C Sharp Minor Prelude closed the program.

Louis Robert, conductor of the Summit Choral Club, Summit, N. J., gave recognition to Franz Bornschein among contemporary composers with the latter's setting of 'A Christmas Folk-Song' on Dec. 18. The work was written by the Baltimore composer for the Summit Choral Club and its conductor. The text is by Lizette W. Reese, whose recent death leaves a vacancy among contemporary poets.

Under the auspices of the Child Study Association, Baltimore District, Sigmund Spaeth made a large juvenile audience hilarious with his witty remarks and illustrations at the Lyric on Dec. 28.

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The Manhattan Concert Fortnight

(Continued from page 28)

another triumph—the triumph of the sustained phrase and the true legato. Virtually every composition presented bore some distinguishing mark to inspire praise for the executant. Even the recondite Mahler found in Miss Svantho a purveyor of his bafflingly commonplace wares for whom he might well be grateful. There were several encores. R.

La Argentina's Parting Recital

For her parting recital of the season in the Town Hall on the afternoon of Dec. 28, La Argentina presented a bevy of favorable dances from her earlier programs. The cherished gifts of the Spanish artist were never more delightfully exhibited. As always, her castanet playing was of an interest scarcely second to her dancing. Her costuming was another source of delight. Repetitions were frequent and two of the dances had to be given three times. The audience was specially enchanted by the humorous characterizations of "La Fregona" and the Malaga fish vender. The suite of Argentine dances, new to Mme. Argentina's programs this season, was again of fragrant and delicate charm. "La Corrida" provided a brilliant conclusion. Luis Galve contributed piano solos as well as strongly rhythmic accompaniments for the dancing. O.

Georgia Graves Makes First New York Appearance

A successful Manhattan debut was given by Georgia Graves, contralto, in the Town Hall on the afternoon of Dec. 29. Selecting a program sufficiently eclectic to assure her of striking fire somewhere along the line, Miss Graves began with Cesti's "E Dove T'Aggiri" followed by the aria, "O Thou that tellest good tidings to Zion," and its recitative, from "The Messiah." Here were established the vocal virtues which held, with little deviation, throughout the afternoon, namely, a well-controlled, carefully schooled voice of pleasant, though sometimes reedy, quality; admirable platform poise, and serious musicianship. The Handel aria wanted drama and was

too operatic in character for so lyric a voice. Rossi's "Ah! Rendimi," however, was very effectively intoned, and proved to be one of Miss Graves's best representations. Lieder, as portrayed in Brahms's "Sapphische Ode," his "Vergebliches Ständchen" and two songs of Strauss, seemed especially her métier. In addition there were works by Dvorak; Scandinavian composers, including Grieg and Sibelius, and a group in English by Mrs. H. H. A. Beach, Cadman, Needham, and Davies. The audience was more than cordial. Conrad Forsberg was the accompanist. R.

Bidú Sayão in First American Recital

Bidú Sayão, Brazilian coloratura soprano, made her first American appearance in a recital in the Town Hall on the evening of Dec. 29. The first half of her program included Caccini's "Amarilli," Cesti's "La Farfalletta," the recitative and aria "The Nightingale," from Handel's ode, "L'Allegro e Il Penseroso," Arietta from "The Abduction from the Seraglio" and "Ninna-nanna" and Theme and Variations by Adam, by Mozart. In the Handel work and the last named by Mozart, an unnamed flutist assisted Miss Sayão, who disclosed a voice of uncommon warmth and vitality, with light and at the top of its range inclined to an asperity of tone. Yet for the most part hers was a performance of intelligence, in which the tonal quality of her singing was vibrant and lacking in the reedy shilliness often associated with the coloratura organ. P.

Two popular Spanish songs of the eighteenth century and two Andalusian songs of the nineteenth century, the four arranged by Joaquin Nin, Rimsky-Korsakoff's "Aimant la Rose, le Rossignol," Persico's "Rosemonde," P. Cimara's "Fiora la Neve" and works by H. Braga and Auber concluded the recital. Pietro Cimara accompanied.

Carola Goya in First Dance Recital

Carola Goya, dancer, was seen in her first appearance this season at the Forty-fourth Street Theatre on the evening of Dec. 29, bringing to a Northern audience

bright hints of warmer climates and their color and charm in such dances as the "Ritual Fire Dance," from "El Amor Brujo," by de Falla, and the same composer's "Vida Alegre" from "La Vida Breve." Several new and charming choreographic designs included "En la Sombra del Generalife," to music by Turina, "Caballo Caprichoso," and a "Paso Doble."

Beatrice Burford, who was the assisting harpist, played works by Ravina, Turina, Pittaluga, Albeniz, Granados and Tarenghi, and the accompanist, Norman Secor, was heard in Albeniz's "Triana," as a solo. Y.

N. Y. University Education Department Gives Annual Christmas Concert

Under the baton of John Warren Erb, the Symphonic Orchestral Society of New York University gave a highly creditable representation of Edgar Stillman Kelley's Chinese suite, "Aladdin" as a feature of the annual Christmas concert of the School of Education in the Auditorium of the Education Building. The composer was present and shared plaudits with the young musicians and their conductor. The orchestra also played the Overture to "The Marriage of Figaro" and Franck's Symphonic Variations in which Harold Hirsch was piano soloist. The remainder of the concert was given over to choral music appropriate to the season sung by the Department of Music Education Chorus under Dr. Hollis Dann with Frank H. Luker and Modena Scovill, accompanists. Luther Goodhart, Norman Johnston, Harold Luckstone and Lacey Sterling were incidental soloists.

Dramatic Oratorio Society Presents Georges's 'The Way of the Cross'

Under the conductorship of Solon Alberti, the Dramatic Oratorio Society presented Alexander Georges's Oratorio, "The Way of the Cross," in dramatic form in the Central Christian Church on the evening of Dec. 6. The English translation of Armand Silvestre's original text was made by Mr. Alberti in collaboration with E. Paula Kemp. Gordon Peck was technical director and Clyde Yarbrough, narrator. Soloists were Nita Gale and Josephine Horton, soprano; Anne Judson, contralto; Lorne Grant, tenor, and Homer Robinett, baritone. Instrumental artists assisting were Frances Judson, violin; Ernst Meyen, cello; Virginia Duffy, organ, and Earle Armstrong, piano.

Henriette Weber Talks on 'Carmen'

Henriette Weber gave a talk on "Carmen" at the Woman's National Republican Club on the evening of Dec. 18, as one of a series of fifteen illustrating works in the current Metropolitan repertoire. Miss Weber had the assistance of Mina Hager in solo passages from the Bizet work. N.

Chicago Studio Activities

CHICAGO, Jan. 5.—The Mary Peck Thomson studios report the following activities: Agatha Lewis, soprano, was soloist at the Ebenezer Lutheran church on Dec. 22, in Bach's "Christmas" Oratorio. Maurine Parzybok gave concerts in Mason City, Ia., Elgin, Ill., and Dixon, Ill., during the past month. Anna Fulton sang a group of French songs at the Mayfair Club in the Blackstone Hotel, Chicago. Gretchen Werner is appearing at the Vine Garden in Chicago.

Ditson Fellowship Holders at Chicago Musical College Give Concert

CHICAGO, Jan. 5.—The three holders of Ditson Fellowships at the Chicago Musical College were heard in concert in Fullerton Hall at the Art Institute on Dec. 11. Those taking part were Charlotte Chambers, violin; Thaddeus Kozuch, piano, and Jean Pilon, baritone. Miss Chambers is a pupil of Leon Sametini. Mr. Kozuch, a former pupil of Glenn Dillard Gunn is now studying with Rudolph Ganz, and Mr. Pilon is a pupil of Graham Reed.

Schools & Studios

Ethel Glenn Hier Pupils Give Annual Christmas Program

Pupils of Ethel Glenn Hier gave their annual Christmas program in Miss Hier's studio on Dec. 27. A list of solos, duets and quartets for one and two pianos featured folk tunes as well as music of the masters. Pupils took turns in accompanying the audience in singing of carols and the program ended with Haydn's "Toy" Symphony by all present. Pupils taking part included Nancy Glendinning, Alex Prochazka, John Ward, Barbara Goodman, Bruce Allen, Caroline Storms, Jean Williams, Jane Storms, Peggy Waller and Louise McDowell.

Harold Berkeley Presents Pupil

The second in the series of musicales by Harold Berkeley, violinist, was given in his New York studios on Dec. 22, when he presented his talented pupil Hazel Rood, in works of Vitali, Wieniawski, Wagner-Wilhelmj, D'Ambrosio, and Kreisler. She disclosed an admirable technique and a tone of pleasing quality. Thea Behrens, mezzo soprano, shared the evening's program and gave artistic interpretations of songs by Schubert, Duparc, Fauré and Griffes.

Both soloists were cordially received by the audience and several extras were demanded. Marion Kahn was the efficient accompanist. S.

Young Pupils of Institute of Musical Art Give Christmas Program

A Christmas program was given by pupils of the preparatory department of the Institute of Musical Art of the Juilliard School of Music in the concert hall on the morning of Dec. 21. A large number of pupils presented orchestral numbers, choruses, piano solos, a Dalcroze Eurythmic sketch, two-piano pieces and original songs. The choruses included a number of carols. The orchestra was conducted by Louis J. Bostelmann and the chorus by Belle J. Soudant.

Westchester Branch of David Mannes Music School Opens

NEW ROCHELLE, N. Y., Jan. 5.—The Westchester branch of the David Mannes Music School opened recently with an enrollment double that of last year.

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WINNIPEG SYMPHONY IN BRITISH MUSIC

Elgar, Cowen, German on Program—La Argentina in Celebrity Concert Series

WINNIPEG, Jan. 5.—The Winnipeg Symphony, John McTaggart, conductor, featured British music on the program of Nov. 26 in the Auditorium. Composers represented were W. Sterndale Bennett, J. L. Ellerton, Wm. Wallace, Sir Hamilton Harty, Edward German, Sir F. H. Cowen and Sir Edward Elgar.

La Argentina, dancer, gave the fourth program on the Celebrity Concert Series on Nov. 21. Luis Galve was the accompanist. The concert was under the local direction of Fred M. Gee and the patronage of the Women's Musical Club, which also entertained Mrs. C. S. Riley, president, at a luncheon in honor of La Argentina on Nov. 20. Ursula Malcolm, pianist from Vancouver, British Columbia, and Gertrude Newton, soprano, were the guests of the same club on Nov. 18. Gwendda Owen Davies was the accompanist. Eva Clare, pianist, gave a lecture recital on 'Early Keyboard Instruments,' at the Wednesday Morning Musicales on Nov. 27, which she illustrated by playing on a clavichord brought from the Dolmetsch workshop at Haslemere, Surrey.

Organists Plan Recitals

The Winnipeg Centre of the Canadian College of Organists have planned a series of four organ recitals. The organists will be Ronald Gibson, H. Hugh Bancroft, Filmer E. Hubble and Herbert J. Sadler.

The Winnipeg Lyric Society presented Lionel Monckton's 'The Quaker Girl,' the week of Nov. 18 in the Dominion Theatre. Joanne Neilson had the role of Prudence Pym and Joe Carroll as Tony Chute. B. C. Lovegrove was the producer; Ronald Manns, musical director, and Alice Meggett Adams

in charge of dancing. B. J. Watson is president of the society.

The Minneapolis Symphony, Eugene Ormandy, conductor, gave three enjoyable programs here recently in Civic Auditorium. The concerts were under the local management of Fred M. Gee.

José Cansino and Tonia de Aragon, Spanish dancers, delighted a large audience on Nov. 9 in the auditorium. Juan Lopez was at the piano. The attraction was the second of the Famous Artists Series under the direction of Frederic Shipman.

Herbert J. Sadler has been appointed conductor of the Philharmonic Choir for the coming season. Hugh Ross of New York will appear during the season as guest conductor.

Ria Ginster, soprano, was the guest artist of the Women's Musical Club at its opening meeting of the season on Nov. 4. Fritz Kitzinger was the accompanist.

Ena Foley Scott, soprano, and Gordon Maclean, pianist, gave the program at the opening meeting of the Junior Musical Club, held in the Fort Garry Hotel on Nov. 11. The Moscow Cathedral Choir, Nicolas Afonsky, conductor, gave the third concert of the Celebrity Concert Series on Nov. 11. The program included compositions by Borodin, Gretchaninoff, Bach-Gounod, Rubinstein, and Rimsky-Korsakoff. The soloists with the choir were Mme. Pavlenko, contralto; Mme. Zakharoff, soprano, and Mr. Zaporozetz, bass. The concert was under the local direction of Fred M. Gee.

Edith Lorand and her Hungarian Orchestra were guest artists of the Women's Musical Club on Dec. 2. The capacity audience was delighted with the program of various dance music.

S. Hurok presented Col. W. De Basil's Ballet Russe on Dec. 3 and 4. The audiences assembled in the Auditorium were enthralled by the performances of the principal dancers. The splendor of the costumes and scenic effects were most striking. Fred M. Gee was the local manager for the event, the fifth of the Celebrity Concert Series.

MARY MONCRIEFF

CHORAL EVENTS ARE WELCOMED IN BOSTON

Handel and Haydn Society in 'The Messiah'—Apollo Club Gives Initial Concert

BOSTON, Jan. 5.—On Dec. 15 in Symphony Hall the Handel and Haydn Society, Dr. Thompson Stone, conductor, offered its annual performance of Handel's 'Messiah,' a presentation in which the society met the numerous artistic requirements in a satisfying manner. The soloists were Mmes. Olive Appleton, soprano; Marie Murray, contralto; George Boynton, tenor, and Walter Kidder, bass. The orchestra was that of the Boston Orchestral Society, with William Burbank at the organ. A week later this society gave a program of Christmas carols to the accompaniments of Mr. Burbank and Earl Weidner. Upon this occasion the Apollo Club of Boston was the guest chorus, and the soloists were drawn from the ranks of the society. The stage decorations for each of these programs were notable, for they were the original cartoons of the St. Matthew and St. Mark windows in stained glass, designed by Chas. J. Connick and colored, under his supervision by his young studio assistants.

Under the baton of Dr. Stone, the Apollo Club gave its first concert of the season in Jordan Hall on Dec. 10 with Dorothy Robbins, soprano, assisting. Mr. Weidner and Reginald Boardman were the capable accompanists. The program of miscellany was well received and the songs by Miss Robbins were a pleasing addition to the evening's entertainment.

Helen Jepson, soprano, and Richard Bonelli, baritone, shared a program on Dec. 18 at the Hotel Statler, this being the third concert of the Boston Morning Musicales. Ernst Wolff accompanied each artist and also contributed piano solos. The program was greatly enjoyed by a capacity audience.

For its initial program of the new series of Schubert-Brahms chamber

music concerts in Paine Hall, Music Building, Harvard University, the Chardon String Quartet listed the Schubert String Quintet with Two Cellos (Op. 163) with Henriette d'Estournelles de Constant, cellist, as assisting artist, and the Brahms Quartet in B Flat Op. 67. By way of contrast Respighi's 'Quartetto Dorico' (1924) was played. A very enthusiastic audience enjoyed the program in surroundings ideally adapted to such music.

Loretta Lorenti, soprano, and Artiss de Volt, harpist, offered a program of worth and variety in Steinert Hall on Dec. 10 before a small but very friendly audience. Dolores Rodriguez played conspicuously fine accompaniments.

Jordan Hall housed the Wellesley College Choir, Edward B. Greene, conductor, and the Harvard Glee Club, G. Wallace Woodworth, conductor in a joint, pre-Christmas program of traditional carols, including a pair of Bach chorals and the opening chorus from the Cantata 190 by this composer.

Maurice Ames, mezzo-soprano, effectively accompanied by William Achilles, made her Boston debut in Jordan Hall on Dec. 12. Her best work was done in songs demanding a light touch. In this same hall on Dec. 11, Miksa Merson, pianist, also made his first bow to a Boston audience. Mr. Merson played brilliantly, but as yet the subtleties of the music he essays elude him. One to whom subtleties are apparent and who in turn is able to communicate them to others is Dr. Walter Damrosch who gave a "pianologue" on Wagner's 'Tristan' before a large and very responsive audience on Dec. 14 in Jordan Hall. Dr. Damrosch is able to create atmosphere as are few speakers of today.

GRACE MAY STUTSMAN

The French radio authorities have instituted programs devoted exclusively to works by native French composers. Serious music will be played Tuesday evenings and light music on Thursday evenings.

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ORCHESTRAS BEGIN SERIES IN NEW HAVEN

Simonds Soloist with Smith—Heifetz Inaugurates Concert Season

NEW HAVEN, Jan. 5.—Three important events marked the opening of the three series of concerts which dominate the musical life of this city. The Woolsey Hall Concert Series, under Daggett M. Lee, began with a recital by Jascha Heifetz on Oct. 29. He presented a good program including the Franck Sonata, the Mozart Concerto in A, and a group of lesser works by Bach, Schubert, Godowsky, Dinicu, and Saint-Saëns. Emanuel Bay accompanied.

The New Haven Symphony, David Stanley Smith, conducting, gave the first concert of its forty-second season in Woolsey Hall on Nov. 4. Bruce Simonds was the soloist in the Schumann Concerto in A Minor. The concert was distinguished for the performance of two works: the Schumann in which Mr. Simonds proved himself master of the formal aspect of the composition and the vitalizing rhythmic character of the music—his was a pulsating and dramatic performance; and the d'Indy Symphony, Op. 25, for piano and orchestra in which the orchestra excelled. This work is not

often heard, yet is an important part of the symphonic repertoire. The rest of the list included the seldom-played Symphony in C (B. & H. 34) of Mozart, and the music of Klingsor's Magic Garden from Wagner's 'Parsifal.'

Kortschak in Second Season

The Civic Orchestra Association of New Haven presented the first concert of its fifth season in Throop Junior High School on Nov. 17 with Hugo Kortschak conducting for the second season. Harry Berman was soloist in the Handel Concerto for viola and orchestra. Prominent in much of the musical activity of the community, Mr. Berman scored a popular as well as a musical success. The program was composed of works of more general appeal than that of the New Haven Symphony with the composers Mozart, Ippolitoff-Ivanoff, Saint-Saëns, Titi, and Tchaikovsky represented. This orchestra is under the management of Meyer Sokoloff.

A piano recital was given by Ellsworth Grumman, of the Yale School of Music faculty, in Sprague Hall on Oct. 21. He played the 'Waldstein' Sonata of Beethoven, a Bach Partita, a Chopin Ballade, 'Fairy Tales' by Medtner, and the Liszt 'Mephisto' Waltz.

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Passed Away



Sophie Braslau

Sophie Braslau, contralto, for six years a member of the Metropolitan Opera and a noted concert artist, died at her home on Dec. 22, after a long illness. Miss Braslau had sung with most of the principal orchestras and choral organizations in this country and been heard in recital in important musical centres in Europe.

Born in New York on Aug. 16, 1892, she was the daughter of the late Dr. Abel Braslau and of Alexandra Goodelman Braslau, both natives of Russia.

Miss Braslau began her musical education as a piano student and after graduating from the Institute of Musical Art, continued her studies under the late Alexander Lambert. One evening, A. Buzzi-Peccia, composer and teacher of singing, who was a frequent visitor in the home of her parents, heard her humming and requested her to sing. He declared that her voice was of operatic calibre and she accordingly began studying singing with him. She subsequently studied with Marcella Sembrich, Herbert Witherspoon, Gabriele Sibella and P. Mario Marafioti.

After three years with Buzzi-Peccia, in April, 1913, when she was twenty-one, an audition was arranged with Giulio Gatti-Casazza and the young contralto was engaged for the Metropolitan. Her debut was made in a small role in 'Parsifal' the following autumn, and on Nov. 28, 1914, she sang the role of Feodor in 'Boris Godounoff.' She continued singing various roles such as Maddalena in 'Rigoletto,' 'Myrtale' in 'Thais,' Mercedes in 'Carmen' for several years and created Hua Ouee in the first 'L'Oracolo' on Feb. 4, 1915. It was on March 23, 1918, that she created her first important part, that of Shanewis in Charles Wakefield Cadman's opera of the same name. She had also sung the role of Amelfa in the original American production of 'Le Coq d'Or' on March 6. From then until her retirement from the Metropolitan in 1920, she was heard in more important parts, one of them being Marina in 'Boris Godounoff.'

After leaving the Metropolitan, Miss Braslau sang extensively in concert. She appeared in London and Paris in 1920, and in 1931 made a tour of Scandinavia, the Netherlands and Great Britain. She was much in demand for music festivals throughout the country and in various capacities with prominent orchestras. Her last appearances were during the spring and summer of 1934, when she was soloist in de Falla's 'Amor Brujo' under Toscanini in Carnegie Hall and in the following July in the same work in the Lewisohn Stadium under Eugene Ormandy.

Harry B. Smith

ATLANTIC CITY, N. J., Jan. 5.—Harry Bache Smith, Ebrettist of Reginald de



George A. Leighton

CINCINNATI, Jan. 5.—George A. Leighton, music and drama critic for the Cincinnati Enquirer and correspondent for MUSICAL AMERICA in this city since October, died on Dec. 24 after an operation. He was forty-nine.

Widely known in several branches of musical activity, Mr. Leighton was head of the theory department of the Cincinnati Conservatory of Music, and organist and director of music at the First Unitarian Church here in addition to his journalistic occupation. He was author of the textbook, 'Harmony—Analytic and Applied,' issued by the Boston Music Company, and some of his musical compositions have been published. He also was an accomplished cellist and had appeared with many well known artists.

Born in Clinton, Ia., the son of George F. and Julia Flynn Leighton, he was a graduate of the Cincinnati Conservatory, and had studied piano with Theodor Bohlmann and Frederick Shailer Evans, and composition with Edgar Stillman Kelley and with Hugo Kaun in Berlin. He was secretary of the Cincinnati Torch Club and a former president of the Cincinnati McDowell Club. His wife and a son survive.

Koven's 'Robin Hood,' died here on Jan. 1. He was born in Buffalo, N. Y., Dec. 28, 1860, but was taken to Chicago when a child. His first writing was done on the Chicago Daily News. In 1887 he went to New York and the same year collaborated with de Koven on 'The Begum.' In 1890 he wrote the book of 'Robin Hood.' The work was first sung by The Bostonians in Boston on June 9, 1890, and has been given almost continuously with many notable revivals ever since.

Among other popular works from Mr. Smith's pen were 'The Fortune Teller,' 'The Serenade,' 'The Idol's Eye,' and more recently, 'The Rose Maid,' 'The Love Song' and 'Countess Maritza.'

Mr. Smith's second wife, the former Irene Bently of Baltimore, and one son, Sydney, by an earlier marriage, survive him.

Emily Spader Newberry

BROOKLYN, N. Y., Jan. 5.—Emily Spader Newberry, wife of Philip Newberry, who as Mme. Spada is said to have achieved wide popularity on the concert stage in England and Australia in the nineties, died at her home on Dec. 31. Mrs. Newberry was born in Brooklyn in 1871 and studied in Paris. She toured with her husband, whom she met in the French capital when he was tenor soloist at the American Church there.

Royal Stone Smith

BROOKLYN, Jan. 5.—Royal Stone Smith, baritone and teacher of singing, died in hospital on Dec. 21. He was born in Cincinnati, seventy-two years ago and was for thirty years soloist at the First Presbyterian Church here. He had also played the organ at the Westminster Presbyterian Church, teaching at the Brooklyn

M.T.N.A. MEETS IN PHILADELPHIA

(Continued from page 10)

of the composer, presenting an intimate, inside and sympathetic survey of the problems and difficulties that beset the path of the American composer. "The general public," he asserted, "has no conception of the position of the composer in the scheme of music. There is no music possible until a composer has written music, hence the composer is basic." The scanty rewards and actual hardships of a composer's career were stressed and a plea made for corrective measures.

Mrs. Fisher spoke of the work of the Choral and Festival Alliance. Others were Dr. Karl Gehrken, of Oberlin, who conveyed the greetings of the Music Education National Conference; Mrs. Edward Philip Linch, chairman of Philadelphia's Federation convention last April; George I. Lindsay, director of music in the Philadelphia public schools; Mrs. Walter Knerr, president of the Pennsylvania Federation of Music Clubs; and Dr. Frances Clark. A musical program was furnished by a string ensemble for the Matinee Musical Club, Nina Prettyman Howell, director.

A bus ride brought the delegates past notable historical cities and scenes to the RCA-Victor plant in Camden, where they were shown the process of recording and each received a souvenir in the form of the Rhumba movement of Harl McDonald's Rhumba Symphony.

Hold Joint Banquet

The joint banquet of the MTNA and the NASM brought the convention's busiest day to a festive close. Rudolph Ganz was toastmaster. Dr. Hipsher chairman of arrangements, introduced the long list of honor guests. There was only one set speech, that on 'The Musician and Society,' by Dr. Roy Dickinson Welch, musicologist of Princeton, who discussed the problems of the musician in his relations to society in general.

The musical program was contributed by the Dorothy Johnstone Baseler Harp ensemble, who performed the Bach Sixth 'French' Suite and Salzedo's 'Zephyrs,' and by a quartet including Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Bernard Poland, tenor; and Edward Rhem, who sang the Liza Lehmann song cycle, 'In a Persian Garden,' with Virginia Snyder at the piano.

On Tuesday, Dec. 31, the meeting wound up with another very busy day, the MTNA and NASM sponsoring a joint conference on professional problems in the morning in the ballroom and technical phases of musical pedagogy occupying the afternoon at the orchestra and theory forums, lightened by interpolated and appropriate musical programs.

President Earl V. Moore of the NASM presided over the joint meeting which was opened by Russell V. Morgan director of music of the Cleveland public schools whose paper, 'The Music Curriculum in the Public Schools,' was a plea for a comprehensive program broadened enough to include the participation and cultural de-

velopment of all pupils and also provide enough differentiation for the proper advancement of all levels of musical ability.

Heights Seminary and maintaining private studio in Carnegie Hall, Manhattan.

Emil Karl Janser

SPRINGFIELD, MASS., Jan. 5.—Emil Karl Janser, founder and conductor of the first Springfield Symphony, died on Dec. 24, aged sixty-one. He had taught piano and violin for many years. A native of Switzerland, he received his musical training in that country.

Mrs. Nat W. Finston

BEVERLY HILLS, CAL., Jan. 5.—Frances Finston, wife of Nat W. Finston, musical director of the Metro-Goldwyn-Mayer studios, died on Nov. 15. Mrs. Finston was a member of the board of the Hollywood Music Reading Club and of the Los Angeles Symphony. She is survived by her husband and twin daughters.

Ancient Instruments Heard

The morning musical interlude was provided by the American Society of Ancient Instruments, Ben Stad, founder-conductor, who plays the viola d'amour; Flora Stad, harpsichord; Jo Brodo, quinton; Josef Smit, viole de gamba, and Maurice Stad, basse de viole. Their recital explored exquisite things by Scarlatti, Correlli, Perle, and others, the major offerings being the Fourth Symphony of Frederick the Great and a Vivaldi Concerto Grosso.

George L. Lindsay, director of music of the Philadelphia schools and chairman of the orchestra forum in the Rose Garden, spoke informally on the scope of instrumental music in the system under his tutelage, discussing also encouragement of individual talent, vocational instrument training, applied music study and school music festivals. The Mastbaum Vocational School Orchestra, conducted by Maier Levin gave a creditable program in illustration.

Kindler Gives Address

The principal address of the forum was a vigorous and optimistic paper by Hans Kindler, conductor of the National Symphony of Washington. His historic survey of the orchestra development in Europe and the United States and his constructive suggestions for other American communities, based on the experiences in the depression years in founding and bringing to success the National Symphony won an ovation. Ernest LaPrade, of the National Broadcasting Company gave an intimate and inside view of the place of radio in enlarging interest in orchestral music.

Frederick S. Converse, of the New England Conservatory of Music, Boston, was in charge of the theory forum in the Palm Garden. The initial paper, 'The Study of Strict Counterpoint as an Introduction to Harmony,' delivered by Hubert Kessler, University of Illinois, Urbana, Ill., showed why counterpoint should precede, not follow, harmony in the study of musical theory. 'The Music Teacher's Dilemma' was discussed by Dr. Hans Weisse, of the David Mannes School, New York, who spoke from the viewpoint that the teacher finds the traditional theories of counterpoint and harmony completely overturned and discarded by the modernist composers and offered solutions to currently arising questions.

Others in Theory Forum

Dr. Converse chose the topic, 'Keyboard Harmony in Relation to Advanced Harmony,' advocating it to quicken the analytic powers and to train and stir the imagination. 'Keyboard Harmony and its Study' was discussed concisely by Miss Nancy Campbell, Temple University, Philadelphia, whose demonstrations by a class and by blackboard analysis, proved highly practical in its revelation of devices for training the ear.

The Mozart Quartet in C was neatly performed by the Zeckwer-Hahn String Quartet, midway between the papers. The excellent personnel included Raymond Brown, and Julius Kunstler, violins; Leonard Mogill, viola, and Herman Grosser, cello.

HARTFORD VISITED BY TWO ORCHESTRAS

Boston and Washington Men Appear—Numerous Choral Concerts by Local Organizations

HARTFORD, Jan. 5.—A crowded house and high enthusiasm greeted Dr. Serge Koussevitzky and the Boston Symphony at Bushnell Memorial hall on Nov. 19, in the opening concert of the Bushnell series marking the fiftieth year of the orchestra's visits here.

The National Symphony, under Hans Kindler, was heard for the first time in Hartford at Bushnell Memorial Hall on Dec. 4. Beethoven's 'Egmont' Overture, Tchaikovsky's Sixth Symphony, the waltzes from 'Der Rosenkavalier' of Strauss, Wagner's 'Träume,' and excerpts from Moussorgsky's 'Boris Godounoff' were followed by three encores.

The Cecilia Club's seventy-eight women's voices blended admirably in a diversified program at Bushnell Hall on Dec. 3. Moshe Paranov, director, was represented by two new arrangements, of 'Cordoba' by Albeniz, and Johann Strauss's 'Tales from the Vienna Woods,' the former employing a particularly effective off-stage solo choir. Jean Bedetti, first 'cellist of the Boston Symphony, won warm applause. Irene Kahn was accompanist.

The Choral Club of Hartford, composed of ninety-three men did striking pianissimo singing at Bushnell hall on Dec. 13. Great interest greeted the first performance of 'The Veteran of Heaven,' composed by the club's director, Ralph L. Baldwin, to the poem of Francis Thompson, also Mr. Baldwin's English version of Selim Palmgren's 'Three Songs from Finland.' Agnes Davis, soprano, received real ovations. Marshall Seeley was accompanist. Pearl Hill, pianist, and Gordon W. Sterns, organist, assisted. Oley Speaks, guest of honor, heard his 'Morning' sung twice at the evening's close.

The Hartford Oratorio Society sang 'The Messiah' at Bushnell hall on Dec. 15, in honor of the 250th anniversary of Handel's birth. Edward F. Laubin directed the chorus of 200 voices. Instrumental support was given by the New Haven Symphony. Edward Weinstein, concertmaster. The soloists were Margaret Olsen, Lillian Knowles, Wesley Howard, Gean Greenwell. Mrs. Myra B. Yaw assisted at the piano, and Clarence Watters at the organ.

The Travelers Choral Club of mixed voices drew 2800 to Bushnell hall on Dec. 12 for its annual concert of Christmas carols. Laura C. Gaudet, the club's accompanist, and Carl Walton Deckelman, director, were featured in two-piano compositions.

JOHN F. KYES

'CARMEN' IN NEWARK

The Contemporary Club Gives Opera at YMHA and YWHA Auditorium

NEWARK, Jan. 5.—Continuing its successes of previous years, The Contemporary of Newark presented Bizet's 'Carmen' at the YMHA and YWHA Auditorium on Dec. 20, winning the enthusiastic applause of a large and interested audience. Robert Crawford, baritone, director of The Contemporary Chorus, which appeared in the choral parts of the opera, laid aside his baton to don the habiliments of the Toreador, a part which he filled ex-

cellently both vocally and histrionically. The Carmen was Louise Caselotti; Micaela, Germaine Bruyere; Don José, Patrick Henry; and Zuniga, Alfred Fleming. Fulgenzio Guerrieri, veteran conductor, carried the performance through with gratifying smoothness.

The orchestra was drawn from the ranks of local musicians and again demonstrated the excellence of Newark instrumentalists. In charge of the production were Mrs. P. O. Griffith, president of The Contemporary, and Mrs. Frank N. Garland, chairman of the music department. P. G.

MINNEAPOLIS HEARS SZANTHO AS SOLOIST

Contralto Appears with Symphony and in Recital—School Forces Play Schumann

MINNEAPOLIS, Jan. 5.—An event which gave a final touch of lustre and interest to the ebbs year was the first American recital appearance of Enid Szantho. The Hungarian contralto made a decidedly favorable impression as second artist in Mrs. Carlyle Scott's artists series on the University of Minnesota campus, and gave even a better account of herself when she appeared as soloist with the Minneapolis Symphony two days later.

The symphony appearance gave her a chance to set her talents against the larger canvas of orchestral tone and drama. In Wagner's 'Schmerzen' and 'Träume,' in an arioso from a Handel cantata, and finally in the splendid Waltraute's scene from 'Götterdämmerung,' she triumphed easily. The Wagner excerpt was particularly impressive, conveying as it did the dark mood and menace of the final 'Ring' opera—a marvelously sustained piece of song drama. Two Strauss songs were beautifully done.

Eugene Ormandy and the Symphony provided matchless accompaniments, and in the orchestra portion of the program offered the Brahms Second Symphony, tenderly interpreted, the excellent transcription by Herman Boessendorff of the Bach chorale prelude, 'Wir Glauben all' an einen Gott,' and the 'Pastoral' Symphony from Handel's 'The Messiah.'

First Hearing of Serenade

A Christmas "pop" program brought us Dvorak's 'New World,' dramatic and rhythmically vital, and a cluster of shorter pieces, all received with gratitude by a large audience. The features of the previous popular program, all Tchaikovsky, were the 'Pathétique' and the first performance in Minneapolis of the Serenade for String Orchestra in its entirety.

The University Symphony, skillfully led by Abe Pepinsky, was heard in an all-Schumann program, and the James Blisses, duo-pianists, offered their annual recital which included several new works by Mr. Bliss. An interesting Handel-Bach program was presented by the Thursday Musical with Mabel Jane McCabe, pianist; Lillian Nippert Zelle, violinist, and Corinne Frank Bowen, soprano. The Evergreen club, a social group of men connected with Minneapolis music for twenty-five years or more, recently held its annual get-together, at which Victor Nilsson, *Journal* critic, John K. Sherman, *Musical America* correspondent and *Star* critic, and J. Rudolph Peterson, violin teacher, were inducted as members. J. K. S.

MUSICALE CLUB HAS JUBILEE IN DETROIT

Tuesday Group Celebrates — Knitzer Guest — Rodzinski Leads Orchestra

DETROIT, Jan. 5.—At one of the most impressive events in its fifty-year history, The Tuesday Musicale of Detroit celebrated its golden jubilee with a banquet, concert and ball on Dec. 11 at the Hotel Statler. 400 members of this highly respected cultural group and their friends were present at the observation. Following the banquet, Joseph Knitzer, violinist, a former Detroiter, was the guest artist. With sure technique and even tone Mr. Knitzer played the Mozart Concerto in A and shorter works by Chopin, Debussy and de Falla, arranged respectively by Spalding, Hartmann and Kreisler. Margaret Mannebach accompanied.

Mrs. Frank W. Coolidge, president of The Tuesday Musicale, was in charge of the evening's arrangements. Mrs. Henry B. Joy acted as toastmaster and introduced the following Detroit and Michigan music celebrities: Murray G. Paterson, Bliss B. Wells, William K. Kelsey, Mrs. Arthur B. Tilton, Charles Frederic Morse, Mrs. Daniel L. Quirk and Marshall Pease. Of the twelve women who founded the organization, five are still living. Four are residents of Detroit and three attended the banquet. The five are Mrs. James Coslett Smith, Harriet N. Atterbury, Elizabeth Stridiron, Mrs. Herman Dey and Mrs. Clarence Carpenter. The latter now lives in Colorado Springs, Col. Officers of The Tuesday Musicale, in addition to Mrs. Coolidge, are Mrs. Theodore O. Leonard, Jr., vice president; Mrs. Morris D. Silver, secretary, and Florence L. Gallagher, treasurer.

Rodzinski Guest Conductor

Under Artur Rodzinski as the third of the season's guest directors, the Detroit Symphony gave two disappointing concerts on Dec. 12 and 14 in Orchestra Hall. The programs were the same except that one contained the Brahms

Fourth Symphony and the other the Franck D Minor Symphony. Other works were the Bach-Wertheim Toccata and Fugue in D Minor; Stravinsky's Suite from Petrushka and the Strauss Waltz, 'Tales from the Vienna Woods.'

The second of the Young People's concerts by the orchestra was led by Victor Kolar on Dec. 14. Eleven composers were represented on the program, 'Instruments of the Orchestra.' Edith Rhett Tilton gave the explanatory talks.

Chrysler Male Choir gave the first concert of its third season on Dec. 17 in Orchestra Hall. The 200-voice chorus offered seven groups of popular songs under the baton of its originator and conductor, Thomas Lewis. Esther and Besse Brown, pianist, and eighteen-old twins appeared as guest soloists. They are pupils of Bendetson Netzorg.

The Orpheus Club, Charles Frederic Morse conducting, gave its first concert of its thirty-sixth season to associate members on Dec. 10 in Orchestra Hall. A string orchestra under the leadership of Valbert Coffey contributed a Suite by Frank Bridge. Muriel Magerl Kyle, soprano, was the assisting artist.

John Goss and His London Singers appeared in a program on Dec. 11 at the Fisher Theatre. Twelve-year-old Margaret Barthel, pianist, was soloist with the Association Symphony of the Detroit YMCA at its concert of Dec. 10 at the Masonic Temple. Valter Poole led the orchestra in works by Massenet, Beethoven and Liszt. The youthful pianist chose the Schumann Concerto for her solo.

HERMAN WISE

Hazel Griggs, Pianist, Actively Engaged

Hazel Griggs, pianist, gave an interesting concert for children at Sherry's on Dec. 14 and on Jan. 6 was soloist at a meeting of Mu Phi Epsilon, national music sorority, at its clubhouse in New York. Miss Griggs will also give a program of piano concertos with organ accompaniment by Ann Gillen at a musicale to be given on Jan. 22 by Harry Towle.

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SYRACUSE UNIVERSITY CHORUS IN BACH ORATORIO



Arnold

The Syracuse University Chorus of 250 Voices, Conducted by Dr. Howard Lyman, Gave Bach's 'Christmas' Oratorio on Dec. 12 with Visiting Soloists. In the Foreground, from Left to Right, Are Conrad Hess, Tenor; Rose Dirmann, Soprano; Dr. Lyman, Lilian Knowles, Contralto, and Arthur Anderson, Bass-baritone. Horace Douglas Is at the Organ

BACH'S 'Christmas' Oratorio was the feature of the first concert this year at Crouse College Auditorium on Dec. 12 by the Syracuse University Chorus, under Dr. Howard Lyman, professor of choral music and voice in the College of Fine Arts, who has conducted the chorus since its inception in 1912. This was the first major work of

Bach yet performed by these singers.

A capacity audience applauded the superior interpretation of this famous work on the part of the 250 choristers and the guest soloists who were Rose Dirmann, soprano; Lilian Knowles, contralto; Conrad Hess, tenor, and Arthur Anderson, bass-baritone. Mr. Hess, a pupil of Dr. Lyman, made his second

appearance with the chorus at this time.

The second part of the program produced notable singing in Brahms's 'Song of Destiny'; Tchaikovsky's 'Cherubim Song,' a cappella; and two excerpts from Sullivan's 'Golden Legend'; 'O Gladsome Light,' a cappella, and 'The Night Is Calm and Cloudless.' Miss Dirmann was soloist in the last-named

work singing with superb clarity of tone.

Between choral numbers, the visiting artists offered solo groups in which they were heartily received. Horace Douglas, young Syracuse organist and graduate of the College of Fine Arts, provided excellent organ accompaniments for the chorus and also acted as accompanist for the soloists.

CINCINNATI GROUPS UNITE IN 'MESSIAH'

Symphony and University Oratorio Society Present Handel Work under Goossens

CINCINNATI, Jan. 5.—One of the outstanding events of this year's symphonic series in Cincinnati was the performance by the Cincinnati Symphony and the University of Cincinnati Oratorio Society of 'The Messiah' on Dec. 20 and 21.

Of more than local significance was the splendid achievement of the large element of home talent employed in this production. The utilization of local artists and musical organizations, a policy embarked upon courageously by Eugene Goossens this season, and regarded by many sincere critics as dangerous both artistically and financially, received remarkable vindication. Both at its inauguration in the production of 'Die Walküre'; in the excellent choral work of 'Tannhäuser'; and finally in the inspiring performance of 'The Messiah' by a local amateur choral society and two local soloists, this policy has probably established for itself a secure foundation to justify its future continuance.

Shows Rapid Growth

The University of Cincinnati Oratorio Society, appearing here in the most ambitious venture of its short existence, has achieved some recognition already through its productions at the University during the last three years. On the Handel work the Society had lavished two years almost continuous study, attaining thereby near-professional familiarity and proficiency. During the rapid growth in size and ar-

tistic stature of the last three and a half years, the group, composed largely of young men and women of college age, has received its greatest stimulus from the vigorous leadership of its youthful director, Sherwood Kains. He also appeared as one of the soloists in the last production.

Bampton Among Soloists

The soloists were selected with discrimination. Rose Bampton, contralto, sang with a suavity and finesse, a continuity of tone and precision of technique, which contrasted markedly with the vocal brilliance and emotional fluctuations of the soprano, Agnes Davis. Similarly, the rich and many-hued tenor voice of Franz Treitzger offered both emotional and tonal contrasts to the powerful, solid bass of Mr. Rains.

The orchestra displayed its usual competence and sympathetic response. Mr. Goossens's practiced direction unified the separate elements of the huge musical ensemble, besides bringing out from between the simple lines of the score much of its spiritual and philosophical depths. Deletions from the original text still left a generous three hours to be consumed in the performance.

RICHARD LEIGHTON

Thomas Richner Gives Piano Program at New York University

A recital in the School of Education Auditorium of New York University was given by Thomas Richner, pianist, on Dec. 10. Beethoven's Sonata in A, Op. 101, a Chopin group, Bach's Chromatic Fantasy and Fugue and smaller pieces by Prokofieff, Ravel and Liszt composed Mr. Richner's successful program which was given under the direction of Philip James of the department of music. Mr. Richner was a winner in the recent MacDowell Club competition.

PHILADELPHIA MEN IN RUSSIAN LIST

Rachmaninoff Plays Rhapsody with Orchestra under Baton of Stokowski

PHILADELPHIA, Jan. 5. — Leopold Stokowski gave what was virtually an annual all-Russian program with the Philadelphia Orchestra on Dec. 13-14:

'On the Steppes in Central Asia'... Borodin
Rhapsody on a Theme of Paganini... Rachmaninoff
Symphony No. 5 in E Minor... Tchaikovsky

Mr. Rachmaninoff, reappearing after several seasons, elected as in all his previous engagements with the orchestra, to present one of his own works. The Rhapsody, his latest large scale work for piano and orchestra, is neither in the concerto nor suite form but is basically a set of variations, two dozen in number, of wide latitude and independence instead of adhering to the conventional development of variants on a theme. The theme itself is derived from the last of Paganini's Twenty-Four Caprices. The work has power and beauty as well as ingenuity and the masterly score uses the orchestra as an integral part of the composition and not as mere accompaniment. The composer gave a magnificent exposition of his new work which taxes the resources of pianist as well as of composer, and received ovations.

Alexander Smallens, who will conduct several of the Philadelphia Orchestra's special festival events, made his only conductorial appearance in the regular series on Dec. 20-21, with the following program:

'Alceste' Overture... Gluck
Symphony No. 4 in D Minor... Schumann
Overture, 'Beatrice and Benedict'... Berlioz
Symphony No. 1... Sessions

Mr. Sessions proved to be the first of

the ultra-modernists to go on parade this season and the audience though bewildered or baffled as to its musically staid and numerically larger proportion, showed signs of greater tolerance than in previous years, or possibly of immunity—at any rate only four left the Saturday evening performance. Those who remained heard an interesting example in the neo-musical idiom, highly craftsmanlike in execution and quite understanding its purpose. Scrapping such conventions as identifiable or intelligible melody, and fealty to tonality, the work none the less had something about it, intangible perhaps, of sincerity and puissance. Mr. Smallens absolved himself of its enormous difficulties of rhythm and tempi very skillfully and was rewarded by the applause of the orchestra men as well as of the audience. Mr. Sessions also took bows. Mr. Smallens gave an unsentimentalized and *gemütlich* reading of the Schumann symphonic nuptial song and introduced the colorful Berlioz Shakespearean overture to Philadelphia.

At a Youth concert for children on Dec. 21, in aid of the pension fund, Mr. Stokowski conducted.

'Rhumba' (From the 'Rhumba' Symphony)
Hart McDonald
Allegro from Concerto for piano and orchestra in E Flat... Mozart
Carols
'The Bumble Bee'... Rimsky-Korsakoff
Pantomimes and Dances
Mary Binney Montgomery Group
'Carnival of Animals'... Saint-Saëns

Best here was the parade of animals described in the Carnival, all well behaved, including the lions which neither roared, nor took bites out of the 'cellists, of whom Mr. Stokowski said they were very fond. Only the penguins showed undue curiosity as they hopped in and out among the woodwinds. Elaine Gold and Herschel Brown, played in 'The Pianists', a section of the Saint-Saëns, and Margot Ros was the soloist in the Mozart—all being well within the age limits.

W. R. MURPHY